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ABSTRACT

Surveys show that literature is virtually absent from secondary level second language (SL) programs: at the same time it is often asserted that literature used to dominate these programs. The thoughts of authorities and educators in Ontario, Great Britain, the United States, the Canadian province of Ontario, and Germany over the period of 100 years are studied on the role of literature in SL instruction and the reasons for its change of status. A communicative concept of literature serves as a conceptual framework, and particular attention is paid to literature for children and adolescents. The sources are official reports and statements, books by leading theorists, professional journals, and actual teaching materials. The following concerns revealed in these sources are examined in separate chapters: (1) whether literature should be included in the school SL program: (2) criteria for selection of texts: (3) how literary texts should be edited: (4) when literary texts should be introduced: and (5) teaching methods. Some results of the study show that the same doubts and questions on the role of literature have been raised during the whole period studied, and a general lack of knowledge of literature for children and adolescents was evident. The assumption that literature used to dominate the SL programs is not borne out by this study. (Author/AMH)

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Brigitte Schloss

The Uneasy Status of Literature in Second Language Teaching at the School Level: An Historical Perspective

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ABSTRACT

Surveys show that at the present time literature is virtually absent from the second language programs before the last years of high school. The question what role literature should play is frequently asked with evident uneasiness in professional writings. At the same time, it is often asserted that literature used to dominate the second language programs. How and why its status changed seems, however, never to have been systematically studied. This thesis attempts to fill this gap and trace the thoughts of authorities and educators on the role of literature in Ontario, Great Britain, the United States of America and Germany over the period of one hundred years. It is hoped that a knowledge and understanding of this development can lessen the present uncertainty and contribute to a reassessment of the contribution literary writings can make to a second language program.

The concept of literature which serves as a conceptual framework can be described as communicative. It was derived from definitions offered by Soriano and Hall: Literature is a form of memorable communication, which is valued as such in a particular society.

Since this study is concerned with the school level, particular attention is paid to literature for children and adolescents. The sources used for this study are official reports and statements, books by leading theorists, professional journals and actual teaching materials. These sources revealed perennial concerns: Should literature be included into the second language program? If so, by what criteria should the texts be selected? At what point of the curriculum should they be introduced? How should they be edited? By what methods should they be taught? Each of these concerns is examined in a separate chapter, after a brief overview of second language teaching in general since 1880.

The study showed that complaints about the neglect of literature and uncertainty about the role it should play were heard throughout the whole period under review. The questions raised at the present time are the same teachers asked a hundred years ago. The answers given often showed aimlessness and lack of principle. The same arguments were advanced by opposing factions and global statements were made with an apparent disregard for the need of the student, particularly at the beginners' and middle level, and for the nature of the text. A general lack of knowledge of literature for children and adolescents was also evident. The assumption that literature used to dominate the programs is not borne out by this study.

The study leads to the conclusion that a wider definition of literature, as well as a communicative and multiple approach to the text, developed in this thesis, suggest certain criteria which, if applied to literature in second language programs, could be expected to reduce the uneasiness that has been so persistent, and thus give literature an appropriate place in modern language programs.

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PREFACE

The Origins

Reading has always been a source of enjoyment to me. But when I became a modern language teacher, reading suddenly meant something quite different. Grammar lessons were interspersed with reading pieces divised to illustrate the rules and to use newly learned vocabulary. The texts prescribed for the examination grades drew groans from the students, yet the vocabulary in the readers was carefully controlled and the author had tried to be entertaining. When the same classes were introduced to authentic texts, interest soared, although the vocabulary and the context were much more difficult to understand. Similar responses occurred when younger and less advanced students were introduced to authentic texts. These experiences raised the question that gave the impetus to this study: Why is literature absent from the second language programs? Fellowships at the Ontario Institute for Studies in Education provided the opportunity to study systematically the role of literature in modern language pedagogy at the school level. Graduate assistantships provided the pleasure and the challenge to develop curriculum materials making use of literary texts for French immersion classes. I am grateful for these opportunities, the satisfaction they brought, and the many contacts with teachers who were using the materials and often made valuable suggestions. In all these endeavours I received much help and understanding from too many friends, colleagues and students to be named. They were willing to discuss and often helped me to see the questions raised by this enquiry from different angles. I owe much to all of them.

I want to express most especially, my deep gratitude to Professor H.H. Stern, who with unstinting help, advice, constructive criticism, patience and faith in the project, has guided it through all its different versions and metamorphoses.

My very sincere thanks go also to Professor J. McInnes and Professor A. Fasick for their continued interest and encouragement. Their insights and suggestions derived from their special field of expertise were an invaluable help in seeing this study through.

Having received much help in carrying out this study, it is my hope that the findings may in turn help those who are puzzled with the role of literature in the second language programs at the school level.

INTRODUCTION

1. The Status of Literature in Second Language Teaching at the School Level

This study sets out from a general question which is asked again repeatedly at the present time. It is an old question but it has never found a satisfactory answer: What is the place of literature in second language teaching?

Many modern language teachers assert that until thirty or forty years ago literature used to dominate the second language curriculum. Present day surveys of texts read in second language programs (Richards and Stern 1976; 0.1; Boyd and Robinson 1979; 0.2)[1] show that literature is virtually absent from all but the advanced level of the last years of high school. Some voices are heard which maintain that literature is dead. Coste, for example, wrote in 1969 (0.3).

> On sait que l'habitude veut que tout l'enseignement d'une langue étrangère conduise à une connaissance de la littérature du pays. Tradition établie et aujourd'hui contestée... On a découvert qu'une langue ne servait pas seulement à écrire des chefs-d'oeuvre et que la culture ne se réduisait pas à la connaissance des écrivains. Les lettres y ont elles perdu... faut il... conclure que l'appréciation de la littérature est morte? (p. 73)

Similar expressions of view can be found elsewhere in the professional journals.

Whenever the topic of the role of literature is raised, it becomes quickly evident that a general sense of uncertainty or uneasiness pervades the scene. Literature is there, but just what should be done with it? What should be its role at the school level? These questions often recur in professional literature and at conventions of modern language teachers. In spite of those who maintain that literature is dead, the search for its appropriate place in the foreign language programs at the school level is quite obviously continuing.

2. The Issues

The modern language teacher who does not accept the opinion that literature is dead, is confronted at once with the question of where and how literature could fit into the program, and the stereotyped opinion that literature used to dominate the curriculum in former generations, but that it is no longer appropriate.

To deal with the issues of the role and function of literature in second language teaching, this study attempts to answer the questions:

1. What exactly was the status of literature when modern languages became widely recognized school subjects in many Western countries, a hundred years ago?
2. How and why did the thought of modern language teachers change about the role of literature in modern language programs?
3. Can the evident present uneasiness with regard to literature be explained and resolved?

The historical development of the role of literature in modern language teaching at the school level has, to the writer's knowledge, never been systematically studied. To undertake such a study then, is the task this enquiry proposes to do.

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[1] Numbers in brackets refer to the documentation section of each chapter. Section seven of the Introduction will explain the use of notations.

3. The Literature on Literature in Second Language Teaching

A brief overview of the writings on the role of literature in modern language programs reveals that there is a wide spectrum of conflicting views. An early example is the "Discussion Column", initiated by Kirkman in 1909 (0.4), in which he solicited teachers' opinions about the best ways of teaching literature. The responses received will be frequently referred to and it will be seen that the opinions ranged from 'literature is an essential part of the program', to 'there is no place for it in school'.

More recent articles show equally diverging views. Some practitioners like Brooks (1966; 0.5) felt that the importance of literature for both teacher and student was so obvious that it was unnecessary to discuss it at great length. Ryder (1965; 0.6) and Lohnes (1968; 0.7) both discussed the role of literature at the high school level. Both believed that giving a greater place to literature must be on the priority list of every teacher concerned. Homer (1977; 0.8) felt that literature was all important to her foreign students, because it embodied precisely those features of the culture with which the students had to become familiar. *The Culture and Language Learning Newsletter* published by the East-West Centre of Hawaii, featured two articles dealing with literature in the August 1972 issue. In one article, Blatchford (0.9) expressed the view that literature is a luxury for which there is no time. In the other, Kintanar (0.10) maintained that literature was an important avenue to getting acquainted with the culture of the people who speak the language studied.

The Northeast Conference is a major annual convention of modern language teachers in the United States. At this convention the reports of the working committees which deal with specific aspects of modern language pedagogy are presented and discussed. On several occasions literature has been the topic chosen. The reports of the working committees show a definite shift of opinion. In 1954, they stated that the term literature should not be restricted to belles lettres and that the importance of patterns of speech, rhythm and intonation should not be underestimated. In 1955, more stress was laid on the literary value of the texts to be read and in 1964 it was emphasized that true literary value could only be found in belles lettres (0.11).

Several major professional journals devoted a whole issue to the teaching of literature. These showed the same divergence of opinion. The December 1970 issue of *Le Français dans le Monde*, *The Modern Language Journal* of May 1972 and *Die Neueren Sprachen* of December 1976 might serve as examples. *Le Français dans le Monde* is a French publication which deals both with the teaching of French as a second language around the world and to foreign students in France. *The Modern Language Journal* is a major American journal whereas *Die Neueren Sprachen* is one of the leading professional periodicals in Germany. The three issues in question showed a striking similarity on several points: an obvious uneasiness about the topic of literature, a lack of principle and of concerted action. Each article is an entity in itself, seemingly far removed from the views expressed in other articles, each expressed the personal feelings and views of the author, or related specific experiences with a particular class.

It was striking to note that the introductory remarks of all three issues underlined the uneasiness or uncertainty with which teachers react when faced with the question of literature, and the general preoccupation with trying to find ways and means of making literature interesting and relevant for the students who had to study it. Chatham in the United States (0.12) pointed out that there was a dearth of research in the area of teaching literature in the foreign language programs. In forty years only twenty-eight doctoral dissertations had dealt with the topic. In Germany Weller (0.13) stated that in spite of some two hundred and twenty articles published since 1970, the teaching of literature had never been so radically questioned ("so radikal in Frage gestellt", p. 591). This echoed Raillard's statement (0.14) in *Le Français dans le Monde* that not only the teaching of literature, but also its aims were being called into question.

All three issues contained some theoretical articles which seemed of little relevance to the teaching of literature. *Die Neueren Sprachen*, for example, featured a discussion of what was to be considered English literature: writings emanating from Great Britain, by a British citizen or by anyone in any country of the Commonwealth? As another example an article in *The Modern Language Journal* on what is to be considered good style and who can appreciate it, might be mentioned.

The articles reporting personal experiences and experiments dealt with such diverging topics as the diary of a course on the Spanish novel, in the United States, the teaching of French literature in Prague immediately after the second world war, and the structural analysis of a poem by Prévert in Germany.

In spite of a common topic, the different views expressed no effort to search in common, or even to dialogue about finding an appropriate place for literature. The articles seemed to be written in isolation and gave the impression of monologues and therefore of an overall lack of direction.

The books of the leading methodologists showed a similar divergence of opinion. Rülcker's introductory comments in his *Der Neusprachenunterricht an höheren Schulen* (1969; 0.15) were about the present lack of clear aims and objectives of the modern language programs. He then described the events that led to the present uncertainty. In 1972 Mihm (0.16) published a book about the crisis in foreign language pedagogy. Both Rülcker and Mihm restricted literature to belles lettres which cannot be read and studied before the advanced stages of the program. Rülcker dealt with literature incidentally. Mihm, on the other hand, devoted a chapter to the changing views and perennial discussions of the teaching of literature, such as: should there be set books or should teachers be allowed free choice in selecting texts to read with their students? Should literature be used as a means to learn the second language or should it be treated as a work of art? A special section is devoted to Shakespeare. It seemed that for Mihm, as for many other foreign language teachers, all pains in English as a second language must eventually lead to Shakespeare, as inevitably as the study of French had to lead to Corneille and Racine.

On the other hand, Marckwardt (1978; 0.17) wrote a remarkable little book, maybe the first of its kind, on the place of literature in English as a second language. He drew on his vast experience of teaching in the United States and other, mostly Far Eastern, countries. He made frequent comparisons between mother tongue and foreign language education. He examined the factors that influence the status of the language taught and the reasons for which it is taught in certain areas, how these and other factors influence the teaching of foreign literature, the selection of texts and their treatment in class. Marckwardt gave also a brief overview of the changing and diverging views of educators on the place of literature and concluded that "all this suggests that a considerable amount of uncertainty surrounds the question of the role of literature in foreign language instruction" (p. 8). There is, however, no uncertainty about the author's position. For him literature was an indispensable part of the program, and there was an urgent need to reassess its place.

Allen and Valette (1977; 0.18) devoted a section to "Literature in the Classroom", in their chapter on reading. They dealt with the presentation and exploitation of the texts, which, in their view, could be introduced as soon as the students are linguistically able to get at least the surface meaning. Rivers' work on foreign language teaching has been a dominant influence over the last decade. In her book *Teaching Foreign Language Skills* (1968; 0.19) there is no special section on literature. She dealt with it, almost incidentally, in the section on teaching culture. Chastain (1976; 0.20) too mentioned literature in passing in his chapter on culture, in the context of 'culture with a capital C'. In this connection he wrote about the study of the "economic, social and political history and the great politicians, heroes, writers, artists, etc. of a country" and went on to say

> Although inherently interesting in its own right to many teachers and students, materials of this type may not contribute significantly to the students' ability to function linguistically and socially in the contemporary culture nor to their intercultural understanding. (p. 388)

We are then, in the presence of views which range from taking literature as an integral part of the program (Brooks; 0.5), to those who try to reassess its place (Ryder; 0.6; Lohnes; 0.7; Marckwardt; 0.17), those who see in it largely a means of teaching culture (Kintanar; 0.10; Homer; 0.8; Rivers; 0.19) and those who see in it no particular value at all (Blatchford; 0.9; Chastain; 0.20).

In the face of all this diversity, it is small wonder that Brumfit (1978; 0.21) felt that with regard to literature "questions were not often asked very penetratingly. Only rarely is there an attempt to place the role of literature in the context of the total language-teaching process." (p. 179)

4. The Nature and Method of Enquiry

In the absence of a systematic study of the development of thought and practice on the role of literature in modern language teaching, it was decided to make this first investigation a historical one, to find out and to document how authorities and teachers have viewed literature and the teaching of it in the foreign language class, since modern languages became important school subjects. A few choices had to be made in order to make this study manageable: The time span to be covered, the geographical areas to be considered and the modern language to be used as an example.

To get a thorough view this study attempts to trace the thought on the practice of teaching literature in the second language classroom over the last hundred years, since it was in the 1880's that modern languages beame accepted as school subjects in many Western Countries.

Because this study was undertaken at the Ontario Institute for Studies in Education and many experiments in language teaching are presently carried out in the province of Ontario, Ontario seemed an obvious area to take into consideration. Both the United Kingdom (referred to hereafter as U.K.) and the United States of America (abbreviated here as the U.S.A.), although by no means identical in thought and practice, always exercised an influence on language teaching in this province. Moreover, significant developments in language teaching have taken place in both these countries over this century and therefore it seemed important to take them into account. To provide a contrast, Germany was included. It represents a different speech community. From the 1880's until the postwar period it was a leader in innovative methods in modern language teaching. It also showed a very different line of development from the other three geographic areas. This was felt to be instructive in many ways.

Because French was very widely taught as the second language, not only in Ontario, but also in the other three geographic areas considered, French will be used as an example, although very occasional reference will be made to English, German and Spanish as a second language. Yet the findings seem to suggest that the practices of teaching French as a second language were also those of teaching other languages in these areas. Comparisons to mother tongue teaching will also be made, where it seems relevant.

Since the focus of this study is the school level, it seemed appropriate to pay particular attention to literature for children and adolescents. Most Western languages seem to have a considerable body of such works. French children's literature, for example, consists not only of the age-old traditional comptines and songs, Perrault's fairy tales and the fables of La Fontaine, written in the seventeenth century. Towards the end of the last century, the influential editor Hetzel virtually forced the well known authors of his day to write at least

once for the young (Despinette 1972; 0.22). Then there were the authors who wrote specifically for children, like the Comtesse de Ségur, Jules Verne or Dumas père. There were the forerunners of the comics, the albums about *Bécassine*, whose simpleminded good nature has made her a household word in expressions like "petite bécassine" or "quelle bécassine! ". From the 1930s on, the *Albums du Père Castor* appeared, well illustrated booklets which make use of favourite stories such as *La Chèvre de M. Seguin*, and also cover a wide variety of other subjects of interest to children under fifteen years of age. There are the popular series of Astérix and his incredible exploits. These are but a few examples. Production of books for children and adolescents has expanded at an ever accelerating rate during the last decade (0.23). The most popular books are often published in different editions which make them appropriate for different age groups. Thus La Fontaine's fables or Perrault's fairy tales are found in editions for the very young, for six to eight year olds, for the over ten year olds and for adults. The age group for which an edition is intended is very often indicated in book catalogues or on the books themselves. This can evidently be a great help to modern language teachers, in the selection of texts.

In view of this rich and varied material a point has been made to use as examples a few well known literary writings that figured frequently on surveys of works read and texts studied used in French as a second language at the school level such as *La Chèvre de M. Seguin* or *Le Petit Prince*.

The documentation for this study had to be collected from many sources. Official guidelines and reports on language teaching were used to give authoritative views. The writings of leading theorists of the day were consulted, to gain insight into what was judged possible or desirable. Most of the information was gathered from articles and book reviews in the leading professional journals and from actual teaching materials. These sources revealed that educators over the last century have raised a number of often ill-defined questions and sometimes overlapping issues. To sort out these issues and to identify the perennial concerns underlying them has been the main task of this study. The interpretation of these questions constitute a sequence which can be summarized as follows:

1) Should literature be included in the modern language program at the school level? What arguments have been advanced for and against such an inclusion? What factors have influenced the answers given to these questions?
2) If literature was included, what texts were chosen? What were the criteria that prompted the choices? How and why did these criteria change over this past century?
3) At what point in the curriculum could or should literary texts be included in the modern language program? Was this point determined by the age of the students, proficiency in the language studied, the nature of the text, or other considerations?
4) How should literary texts be prepared when they are intended for the modern language classroom? To what extent was the use of the student's native language considered necessary or desirable? Should background notes be given, should the student find the necessary information for himself, or was it the task of the teacher to provide whatever he felt each particular class or student needed to know in order to profit from the reading of literary texts?
5) By what methods should the literary texts be taught? Should students be trained to analyze, to experience or to skim the text?

Each of these areas of concern will be treated in a separate chapter. A brief overview of the history of modern language teaching during this last century will give the necessary background against which can be set the answers educators gave to these questions.

Contributing to the uneasiness about using literature in L2 programs is the lack of agreement on a definition of literature. This question will now be briefly considered.

5. The Concept of Literature

The term 'literature' is so elusive, that some people maintain that it cannot be defined. Those who attempted to define it, called it anything from the "blossom of language" (Lowell 1890; 0.24) to "life" (Enguídanos 1966; 0.25). The former restricted it to belles lettres, a view shared by many educators who discussed the role of literature in modern language programs. This seems injustifiably narrow because it only takes into account the 'tip of the pyramid'. Another difficulty is that the definition does not specify who decrees when a work qualifies to be considered a part of literature nor what the qualifications are: The audience for which it was written. The celebrity of the author, or the popularity of the text? None of these are stable.

Enguídanos' definition poses another difficulty. It is too vast. Family announcements in a newspaper are certainly part of life for those concerned, but would hardly be considered literature.

The difficulty of defining literature makes it all the more important to be clear about what the term implies in this study, although many other definitions than the one proposed here can be formulated.

The concept of literature adopted here is largely taken from two sources: the definitions offered by Soriano (1975; 0.26) and by Hall (1979; 0.27). The former is a well known French critic of literature for children and adolescents and held the first chair for literature for young people and folk literature at the University of Bordeaux. Soriano based his definition of literature loosely on the models proposed and developed by Jakobson in 1960 and 1961 (0.28). In this conception, literature is seen as communication between a sender (author) and a receiver (hearer or reader). This communication is localized in time and space. The author, remaining very much himself and sending a very personal message, is nevertheless a man of his time, of his group or society. He uses the symbols and conventions used by the social group to which he belongs. In many ways he is bound by them; for, as Soriano pointed out, the impact of the message depends on the information the receiver brings to it, that is, on his capacity to decode it. This depends not only on his linguistic knowledge but also on his understanding of the context in which the message is set. Soriano also pointed out that the young reader is attracted to a text in the measure in which it helps him to understand the world and adapt to it. While the aesthetic dimension is not always perceived by the young reader, it can nevertheless potentially multiply the impact of the message.

The second component of the definition of literature adopted in this study has been developed by Hall of Cornell University in a recent article. Hall's definition is based on a statement by Joos (1967; 0.29) who said, "Literature is that which a community insists on having repeated from time to time intact" (pp. 51-52). This includes all the fairy tales, myths, and hero stories that were often passed on verbatim from one generation to the next. They are important in the group or society which insists on their repetition, they are, in Hall's words "memorable discourse".

Hall, Soriano and numerous authors and readers have pointed out that memorable communication becomes more memorable with each contact. It brings new pleasures and new insights and is therefore never fully exhausted. In short, literature is seen here as a form of memorable communication which is valued as such by a particular group or society. In the course of this study it will become clear why this particular definition has been adopted as the most promising to help reassess the role of literature in modern language programs.

Since this study is concerned with the second language learner, it must be kept in mind that the learner brings with him some of his own literary heritage. If he is an English speaker, this might well include the well known nursery rhymes, *Alice in Wonderland* or *Winnie the Pooh*. For the German speaker, it is likely to be the *Struwwelpeter*, *Max und Moritz* and Grimm's fairy tales. The learner has the advantage of being familiar with certain

texts and forms, a knowledge which he shares with the members of his social group or speech community. It is part of his world which he understands and to which he can respond. It can give him a base from which he can work. But in reading the literature of the language he studies, the learner has also certain serious handicaps. First, his knowledge of the code, the second language, is limited. In addition, he often has little knowledge of the conventions, customs and traditions which the author, who wrote for native speakers can take for granted in his readers. They are not a part of the language learner's world, but that of his counterpart in the target culture. The whole question is: Can these handicaps be overcome, and the learner be enabled to participate in the communication and appreciate it as being important? If the handicaps can be overcome and the learner gain access to the literary heritage of his contemporary who speaks the language he is studying, it seems reasonable to assert that this would be a truly enriching experience. It can reveal to him that many human experiences and quests are common to all people, regardless of the language they speak, or the country they live in. It might help the learner to realize that these experiences and quests may be viewed from different angles and dealt with in heretofore unthought of ways. In this way, it can give him a broader view, and, as one educator expressed it "fit him for living". Sharing his counterpart's literary heritage also holds the promise of better and wider communication, the understanding of allusions and sayings, as well as insights into the values held.

It has already been pointed out that renewed contact with a literary text brings new pleasure and insights (0.27). In other words, no single reading, not even many readings can exhaust its meanings. It can be argued that different approaches to literary criticism represent different ways of reading the same text. A brief look at literary criticism shows some of the different ways in which literature can be and has been approached.

6. Approaches to Literature: Literary Criticism

Critics like Malherbe, have studied the masterpieces and then tried to define what makes a work 'great'. They laid down rules, according to their findings, and hoped that in following the 'blueprint' other masterpieces would be produced. In the same line of thought, although less ambitions, were the efforts to teach style by reading the great authors, or simply the imitation exercises found in certain programs today.

The historical approach has played a prominent role in the study of literature for a long time, so much so that even in the present day, voices are heard who equate the study of literature with the study of its history. This approach has taken several forms. The most frequent and most obvious one was to trace the development of literary writings from the beginning to the present day. Lanson and his school were leaders in this approach. It is still practiced today in the so called 'survey courses' which trace the development of French literature, from the *Serments de Strasbourg*, the earliest known writings, to present-day productions. The historical approach has also been applied, in a more limited way, to the history of a particular genre or even a text. Often the aim of the historical approach has been to show literature as growth, human development and progress. At other times, the universality of human experience was underlined by showing the recurrence of the same themes, or, on the other hand, the changes in literary taste, such as the neglect of the literature of the Middle Ages in seventeenth century France and its rediscovery in the nineteenth century.

Another approach to literature was to apply psychological methods to the study of texts. Critics tried to discover the psychology of the characters. They examined their relationships to each other. Bettelheim's Freudian explanations of the fairy tales might be cited as an example here (1976; 0.30). He attempted to use these texts as therapy to help emotionally disturbed children overcome their difficulties, by letting them work out these difficulties vicariously and helping them realize that they were not alone, but that others

had faced similar troubles. Bettelheim pointed out that in India the therapeutic values of certain texts were recognized a long time ago. Psychoanalytical methods such as the studies of Mauron and Weber were also applied to the study of the life of the authors, or the recurring themes in their works, in an effort to fathom the psychological origin of the works and their deeper meaning. These approaches gave rise to an entire movement known as 'psychocriticism'.

Other scholars have studied the texts in an attempt to find the structure or structures common to all. Frye's work (1962; 0.31) and Propp's *Morphologie du conte* (1970; 0.32) might be mentioned as examples. The quotation by Frye in the documentation shows that for him this is an important part of literary education.

Linguists like Widdowson (0.33) have studied and taught literature from the point of view of stylistics, making the student aware how the author uses ordinary language in an unusual way, and what kind of language can be expected in particular texts and contexts.

Often great emphasis has been placed on the fact that the author was a member of a particular society. Critics saw him as a spokesman of this society and his texts a mirror of his culture. Therefore, they felt that this culture could be studied through the texts. This point of view was often the reason for the inclusion of literary texts in the modern language programs. The effort to study a society through the texts of its authors gave rise to the so-called socio-criticism, which is still widely practiced, particularly in Eastern European countries.

This list of possible approaches to literature is by no means exhaustive. Schools of literary criticism have come and gone and sometimes returned. Each one has shown a different facet of the works, has contributed to deeper and fuller appreciation and understanding. Not surprisingly, Allen and Valette (0.34) underlined that a multiple approach to literature holds greater promise of the student's enjoying literature on his own, after leaving school (p. 272) than a single method or approach. The contact with literature is therefore seen in this study not as a place of arrival, but rather as a launching out on a voyage of endless discoveries.

In the following chapters the conception of the literary message as a form of authentic communication, which can never be fully exhausted and which can be approached in many different ways, will be used as a guide to review the history of literature in language teaching over the past century.

7. Notes and Conventions Used in This Study

Many of the sources used for this study are not readily accessible and this made numerous quotations necessary. If they were put in the body of the chapter, they would render the reading difficult. To maintain continuity in reading, in the majority of cases, only the author of a relevant text is named, followed by the date of publication and a number, which refers to a note in the documentation section of each chapter. This section is therefore not merely a list of references or support evidence, but contains much additional material which supplements the arguments in important ways.

The first reference to a text gives the full bibliographical details, and, where appropriate, the quotation. Thus, '0.1' refers to the first note in the documentation section of the Introduction, the survey made by Richards and Stern. In any subsequent reference to this survey, the documentation will simply indicate 'Richards and Stern, *op. cit.*; 0.1' followed by the relevant information or explanation. In the case of a simple recall of a point made previously, only the relevant number is given, in brackets.

The student's native language will be referred to as L1 and the language he studies as L2.

It was felt necessary to make a clear distinction between the age of the learner and his stage of proficiency in L2. For the former, the division of grade levels generally accepted in

Ontario is used. 'Primary' refers to kindergarten to grade three, 'Junior' to grades four to six, 'Intermediate' to grades seven to nine, and 'Senior' to grades ten to thirteen. The proficiency levels in L2 are indicated by 'beginners', 'middle' and 'advanced'.

Several abbreviations are used. The Modern Language Associations will be referred to as MLA, followed by the name of the country in brackets, where necessary. The Ontario Institute for Studies in Education is referred to as OISE, the Incorporated Association of Assistant Masters as IAAM. The abbreviations used for the leading professional journals most frequently consulted are those of the Master list of abbreviations of the MLA (America) *Bibliography of Books and Articles, 1975* (0.35).

Archiv	Archiv für das Studium der neueren Sprachen und Literaturen
CMLR	Canadian Modern Language Review
FMonde	Le Français dans le Monde
FR	French Review
MLJ	Modern Language Journal
MLN	Modern Language Notes
MLQ	Modern Language Quarterly
MLR	Modern Language Review
ML	Modern Languages (London)
NS	Die Neueren Sprachen
PMLA	Publications of the Modern Language Association of America
ZFSL	Zeitschrift für französische Sprache und Literatur

8. Documentation

0.1 Richards, G.R. and Stern, H.H. *Teaching Materials for French as a Second Language: A Survey of Fact and Opinion.* Toronto: OISE, 1976.

0.2 Boyd, J.A. and Robinson, M.L. "French Reading Materials in Ontario Secondary Schools: A Survey." *CMLR.* XXXV (January, 1979), 227-247. Both surveys show the same results: Literary texts are assigned a very small place and only at the senior level.

0.3 Coste, D. "Remarques sur les conditions linguistiques et methodologiques de l'appréciation littéraire." *FMonde.* IX (juin, 1969), 73-78.

0.4 Kirkman, F.B. "Duscussion Column: The Teaching of Foreign Literature." *Modern Language Teaching.* V (March, 1909), 50-51.
As co-editor of the 'official organ' of the MLA (England), Kirkman invited teachers to respond to the following three questions:
1) What are the best methods of giving our pupils a taste for reading the best foreign literature strong enough to endure beyond the school period?
2) What conditions, if any, hinder our giving to the cultivation of literary taste the place it merits in modern language instruction?
3) What principles are to determine the suitability of the literary works to be read?

0.5 Brooks, N. "The Ideal Preparation of Foreign Language Teachers." *MLJ.* L (February, 1966), 71-78.
Among the disciplines the ideal preparation comprises, Brooks listed literature. He wrote: "The importance of literary studies for our future teachers is too obvious to require more than brief reference in this review of indispensable areas of study. But it may be worth recalling that language, mundane and banal as it so often is in everyday use, possesses the remarkable capacity of being able to take on at times an esthetic quality and, in the hands of the poet and the writer, of being transformed into fine art. An experience with language in this transmuted form should not be denied either our teachers or their students. And, apart from literature as an end in itself, a judicious use of literary texts can add immeasurably to the success of language instruction at all levells." p. 75.

0.6 Ryder, F.G. "Literature in High School — a College Point of View." *German Quarterly.* XXXVIII (1965), 469-479.

0.7 Lohnes, W.F.W. "Teaching Foreign Literature." *Britannica Review of Foreign Language Education.* Vol. I, Edited by E. Birkmaier. Chicago: Encyclopedia Britannica, Inc., 1968. 83-103.

0.8 Homer, M. "Literature and the Teaching of Language: A Key to Implicit Rhetoric." *TELS Talk.* VIII (Fall, 1977), 20-30.

0.9 Blatchford, C.H. "ESOL and Literature: A Negative View." *Culture and Language Learning Newsletter.* I (August, 1972), 1-7.

0.10 Kintanar, T. "The Role of Literature in Culture Learning." *Culture and Language Learning Newsletter.* I (August, 1972), 1-7.

0.11 Report of the Working Committee II. "The Times and Places for Literature." F.A. Paquette, chairman. *Northeast Conference 1967.* New York: MLA Materials Center, 1967. 52-102.

0.12 Chatham, J.R. and Ruiz-Fornells, E. "American Doctoral Research on the Teaching of Literature." *MLJ.* LVI (May, 1972), 323-325.

0.13 Weller, F.R. "Auswahlbibliographie des fremdsprachlichen Unterrichts." *NS.* LXXV (December, 1976), 591-606.

0.14 Raillard, G. "L'Enseignement de la littérature française à l'étranger." *FMonde.* X (Décembre, 1970), 6-7.

0.15 Rülcker, T. *Der Neusprachenunterricht an höheren Schulen.* Frankfurt a.M.: Diesterweg, 1969.

0.16 Mihm, E. *Die Krise der neusprachlichen Dikaktik.* Frankfurt a.M.: Hirschgraben, 1972.

0.17 Marckwardt, A.H. *The Place of Literature in the Teaching of English as a Second or Foreign Language.* Honolulu: University Press of Hawaii, 1978.

0.18 Allen, E.D. and Valette, R.M. *Classroom Techniques: Foreign Languages and English as a Second Language.* New York: Harcourt Brace Jovanovich, Inc., 1977.

0.19 Rivers, W.M. *Teaching Foreign Language Skills.* Chicago: University of Chicago Press, 1968.

0.20 Chastain, K. *Developing Second Language Skills: Theory to Practice.* Second Edition. Chicago: Rand McNally College Publishing Co., 1976.

0.21 Brumfit, C.J. "The Teaching of Advanced Reading Skills in Foreign Languages with Particular Reference to English as a Foreign Language." *Language Teaching and Linguistics: Surveys.* Edited by V. Kinsella. London: Cambridge University Press, 1978. 173-184.

0.22 Despinette, J. *Enfants d'aujourd'hui, Livres d'aujourd'hui.* Tournai: Casterman, 1972. Despinette quoted a letter from the editor Hetzel to the author Octave Feuillet: "Je me suis mis dans la tête qu'après avoir écrit pour les grandes personnes, il vous serait possible, à vous, père, de vous tirer de l'aile et du coeur un beau et noble livre pour les jeunes filles et les jeunes gens et que ce ne serait pas du tout déroger que de faire un chef-d'oeuvre qui fut demeuré comme un classique de la jeunesse. Est-ce que vous ne pensez pas que l'on devrait faire une loi qui obligerait sous peine de mort ou quelque chose de pis encore tous ceux qui ont un grand talent à consacrer une fois ce talent à l'éducation morale de ce qui est à l'entrée de la vie et non encore dedans, tout à fait? Est-ce que ce ne serait pas bien que nos auteurs célèbres commençassent leurs lecteurs un peu avant l'âge où ils les prennent d'ordinaire et puissent ainsi se préparer un public élevé en quelque sorte par eux-mêmes et dont ils seraient comme les maîtres? " p. 23.

0.23 Bibliographie de la France. *La lecture et les jeunes.* Supplément au no 11 du 16 mars 1977. Paris: Cercle de la librairie. 1977. On page 4, under the heading "Les livres pour la jeunesse, en chiffres," it is stated that in 1965, 1,448 titles, of which 660 were new, were on the market. By 1975, the number had risen to 3,481 titles of which 1, 232 were new.

0.24 Lowell, J.R. "Address." *PMLA.* V (1890), 5-22. In his presidential address, Lowell referred to the purely linguistic aspects of the language, as the roots "which secrete food and thereby transmit life to the plant; yet the joyous consumation of that life is in the blossoms, which alone bear the seeds that distribute and renew it in other growths. Exercise is good for the muscles of mind and to keep it well in hand for work, but the true end of Culture is to give it play, a thing quite as needful..." (p. 21)... the end of L2 learning is literature... "for there language first attains to a full consciousness of its powers and to the delighted exercise of them... speaks the universal tongue of civilized man. And it is only through this record of Man's joys and sorrows, of his aspirations and failures, of his thoughts, his speculations and his dreams, that we can become complete men and learn both what he is and what he may be, for it is the unconscious autobiography of mankind..." (p. 22)

0.25 Enguídanos, M. "The Introduction of Hispanic Literature to Americans." *Trends in Language Teaching.* Edited by A. Valdman. New York: McGraw Hill, 1966, 27-33.
In this article, Enguídanos wrote: "Professors of literature cannot ignore this reality: literature is life, readily available to the reader and full of humanizing tension." (p. 29)

0.26 Soriano, M. *Guide de la littérature pour la jeunesse.* Paris: Flammarion, 1975. Soriano underlined that from time immemorial, stories have been told, not only to interest and entertain, but also to transmit to younger generations the collective experiences of the group to which they belong. Soriano sees literature as a communication which involves a sender, usually a mature adult, who is a member of a given culture or social group, yet who remains very much himself. The symbols and conventions he uses are those of his group. The receiver (hearer or reader) (a child, in the context of Soriano's book), will be attracted to the message in the measure in which he can decode the message, in which it is relevant to him and in the measure in which it helps him to understand the world and to adapt to it. While the aesthetic dimension is not always perceived, it can potentially vastly multiply the impact of the message. (pp. 178-191)

0.27 Hall, R.A. Jr. "Once More — What is Literature? " *MLJ.* LXIII (March, 1979), 91-98.
Hall of Cornell University made much the same points for literature in general, as Soriano made for children's literature.
After pointing out that it is difficult for "even the most widely read literary scholar or critic" to define literature satisfactorily, Hall examined some of the most widely known definitions and showed why they are, in his view, wanting. He then took up Joos' definition that literature is a discourse that the members of a society insist must be repeated unchanged; it becomes, or has become "memorable discourse" (p. 94). That which makes it memorable are both content and style. Hall also emphasized that the "memorability varies along... the reward gained from repeated hearing." p.96.

0.28 Jakobson, R. "Closing Statement: Linguistics and Poetics." *Style in Language.* Edited by T.A. Sebeok. Cambridge, Mass.: M.I.T. Press, 1960. 350-377.
———. "Structure of Language and Its Mathematical Aspects." *Proceedings of Symposia in Applied Mathematics.* Vol. XII. Providence, R.I.: American Mathematical Society, 1961. 245-252. (Edition used: "Linguistique et théorie de la communication." *Essais de linguistique générale.* Paris: Editions Minuit, 1963, 87-99.)
Jakobson discussed in the first paper the relationship of linguistics and poetics. In his view poetic works are an expression of language and linguists who neglect to study literature a "flagrant anachronism". He discussed the components of the functions of language: there must be an addresser, a message and an addressee. There is the use of a certain code and the context surrounding each message. The context must be understood if the addressee is to be able to decode the message correctly. Failing this there is as much danger of misinterpretation or misunderstanding as if the code or message is not or only partially understood. The author then went on to discuss the various functions of the poetic message, the emotive, referential, poetic, phatic, metalingual and conative.
In the second paper, given a year later, Jakobson compared the work of the communication engineers and linguists. He felt that they have much in common, and much to learn from each other. A key word is the notion of preconceived possibilities which make the communication possible. Both the sender and the receiver have to have nearly the same system of classification, signs which mean the same thing (or nearly) to both. As the descriptive linguist acquires the code he can progressively become a participant in the communicative exchanges.

0.29 Joos, M. *The Five Clocks.* A Linguistic Excursion into the Five Styles of English Usage. With an introduction by A.H. Marckwardt. New York: Harcourt, Brace and World, Inc., 1967.

0.30 Bettelheim, B. *The Uses of Enchantment.* New York: Random House, 1976. Edition used: Vintage Books, 1977.

0.31 Frye, N. "Introduction." *Design for Learning.* Reports submitted to the Joint Committee of the Toronto Board of Education and the University of Toronto. Edited by Northrop Frye. Toronto: University of Toronto Press, 1962. 3-17.

In his introduction to the reports, Frye pointed out that "literature is highly conventualized. The young child can be introduced to the myths, fairy tales, legends, Bible stories which are central to our imaginative heritage because all he needs to do to comprehend them is to listen to the story. This is not a passive response, but a kind of imaginative basic training, which those who are continually clutching for meanings and messages in the arts have not learned. As he grows older and his literary experience increases, he begins to realize that there are a limited number of possible ways of telling a story, and that he is already in possession of all of them." p. 10.

It seemed of interest to compare the foregoing to a statement of a report on the teaching of literature in L1.

"Report of the English Study Committee." Campbell, M.A., Chairman. *Design for Learning.* Edited by Northrop Frye. Toronto: University of Toronto Press, 1962. 21-78.

Under the heading "Literature" (Part Three of the report) the authors stated "Although there is no definition of literature that is universally acceptable, there are areas of fairly general agreement about its nature and function in society. It shows so complete a fusion of language with thought that one has become part of the texture of the other. It provides continuity and tradition in a culture. It brings delight to untold millions. It gives permanent form to what might otherwise be only passing moments of insight into the nature of man and human life. It stimulates the imagination and provides material for fruitful reflection. It takes the reader beyond himself and makes him aware of the infinite variety as well as the common heritage of humanity...

It has frequently been suggested that, since the full appreciation of literature demands maturity, it is foolish to attempt to teach it to the young. This seems to us of the same order of logic as forbidding a boy who may later become an engineer to play with a meccano set. Of course a child cannot fully appreciate literature, but literature is, or should be one of the most important influences in his gradual maturing. Our problem is to find the best ways through which the child (and the man) can be brought into vital contact with literature at various stages of his development." p.30.

0.32 Propp, V. *Morphologie du conte.* Paris: Editions du Seuil, 1970.

Propp, professor of ethnology at the University of Leningrad, analyzed one hundred Russian fairy tales in order to discover one common structure out of which all the others have developed.

0.33 Widdowson, H.G. *Stylistics and the Teaching of Literature.* London: Longman, 1975.

0.34 Allen, E.D. and Valette, R.M., *op. cit.*; 0.18.

The authors pointed out that before introducing a literary work to an L2 class, the teacher must be clear about the aims. For the authors, the primary aim is to show the student "many different techniques for reading and interpreting a work of literature". In this way the student may later be able to enjoy literature on his own. A secondary aim is to reinforce grammar and vocabulary. p. 272.

0.35 *International Bibliography of Books and Articles on Modern Languages and Literatures. 1975.* New York: Modern Language Association of America, 1977.

CHAPTER 1

REVIEW OF THE HISTORY OF L2 TEACHING AT THE SCHOOL LEVEL

In order to understand the role literature has played in the L2 programs at the school level, it is necessary to have some acquaintance with the development of thought on modern language teaching in general, in the hundred year period during which they have been widely taught in many Western countries. This chapter will give a brief outline of the major trends in the four geographic areas chosen for this enquiry (Introduction, Part Four). This will serve as a background for the questions that prompted this enquiry: What was the role of literature? What is its role at the present time? What might this role be?

The history of modern language teaching of this period can roughly be divided into three periods: the prewar, the interwar and the postwar years.

1. Modern Language Teaching During the Prewar Years

In Ontario, French had been an optional subject at the high school level for many years. In Germany, the U.K. and the U.S.A., the 1880s and 1890s were generally characterized by the struggle to have modern languages accepted as school subjects and to gain for them a status equal to that of the classical languages. In these three countries much opposition to modern language teaching was encountered, not only from the classical scholars, but from the universities and even from the general public. As a result, teachers of modern languages began to hold meetings and conventions, founded associations and began to publish professional journals. Books by individual educators and reports by committees appeared explaining the aims, organization and methods of the 'new' subjects (1.1).

But classical studies had held sway for generations. The ancient languages had afforded mental discipline to the young through rigorous training in grammar and logic. Classical literature had provided intellectual culture and aesthetic pleasure to students and scholars. It was generally felt unthinkable that the modern languages could give anything of equivalent value to the learner. Colbeck (1887; 1.2) summed up this attitude when he reported, no doubt tongue in cheek, that modern languages were considered "too trivial to be scholarly, too easy to be learned, too useful to be dignified."

In this struggle for recognition, teachers of modern languages adapted the aims and methods so highly prized in the study of Latin and Greek. 'Mental gymnastics' was stressed with younger pupils. This implied observation, inference and memorization of grammar rules. To help in this tedious work, attempts were reported to write the rules in verse form and even to set them to music. But serious scholars firmly rejected such attempts, which decidedly lacked in dignity. Once memorized, the grammar rules had to be applied, largely in translation exercises of unconnected sentences and often of incredible complexity (1.3). Having mastered all the intricacies of grammar and having acquired a 'nimble mind' the now nearly mature student would have all the tools considered necessary for the scholarly study and aesthetic appreciation of the great literary masterpieces. For the student of French L2, this implied primarily the great authors of the seventeenth century.

Once modern languages were established as school subjects along these general lines, different developments took place in the three countries. Yet, certain practices and preoccupations were common to all: Reading was the centre of the program until the end of the interwar period. The choice of the reading materials was left to the teacher except in the

examination grades in the U.K. Culture and the understanding of "national characteristics" or "the psychology of nations" was stressed in all three countries during the first decades of this century.

In *Germany*, a turbulent reform movement seemed to absorb all the energies of the last decades of the century. Viëtor's pamphlet *Der Sprachunterricht muss umkehren!* which had appeared in 1882 (1.4) served as a manifesto for the Reformers. The discussions and disputes centred around the teaching of phonetics, the physiology of sound ("Lautphysiologie"), the use of visual material, such as Hölzel's pictures of the seasons, and oral exercises. The Reformers also demanded that specialists teach the beginners. The disputes centred quite evidently on the method rather than the content of the L2 program.

At the middle stage of the program the main aim was to familiarize the pupil with the culture of the nation which speaks the language studied. Educators generally believed that such knowledge was best acquired from the study of the so-called 'source material'. This implied writings of a historical nature, letters by prominent people like Mme de Sévigné, and speeches by great orators. This preoccupation with the foreign culture became known as 'Kulturkunde'.

An education conference of 1890 in Germany, at which the Kaiser demanded that schools should not train young Greeks and Romans, but young Germans, became a turning point, the repercussions of which were to be felt until the end of the interwar years. The emphasis shifted from an interest in the culture of the foreign nation *per se*, to 'what is French culture compared to German culture?' This movement had evidently direct implications for the choice of literary texts to be read. They had to lend themselves to this comparison.

At the advanced level, literary masterpieces appear to have been read throughout the whole period of this investigation. The masterpieces comprised largely the plays by Corneille, Racine and Molière.

In the *U.K.*, the aims of the L2 programs were more diversified and the developments less clear cut. Educators felt that a balance between the humanistic and the utilitarian or practical values of L2 study must be achieved, if this study was to win the general recognition it deserved. Therefore many educators underlined that modern languages provided as much opportuniry for mental training as the ancient languages. Others defended the view that the literature of the modern languages were as effective instruments of a truly liberal education as the texts of the ancient classical writers, and that they had, at the same time, a practical value which the study of the ancient classics lacked. On many occasions, it was also emphasized that knowing modern languages was very useful for business and foreign service, as well as for travel. A man speaking three languages was said to be worth three men.

At the beginners' and middle level, the choice of the methods and materials was left very largely to the discretion of the teacher. Not surprisingly, this became the source of numerous complaints about a lack of direction, and of clear-cut aims. Macgowan (1890; 1.5) for example, referred to the conflicting methods as a "national calamity".

By the turn of the century, a more unified approach seems to have developed at the beginners' and middle level. The direct or a 'modified direct' methods were frequently discussed and appear to have gained ground. The importance of the oral use of the language, phonetics and direct association of sound and concept were stressed by eminent theoreticians like Sweet (1899; 1.6) as well as by many teachers.

But reading remained the centre of the L2 program. Educators underlined that it was the most useful skill in 'after life', for maintaining the knowledge acquired, to keep abreast of developments abroad in one's particular field of interest, and for pleasurable reading in leisure time. To students pursuing their L2 studies beyond the middle level, facility in reading would eventually open up the treasures of the literary masterpieces.

At the advanced level, the grammar-translation method seemed to persist. This was undoubtedly due to the traditional method of studying the ancient classical languages and to the nature of the examinations set for this level. These consisted largely of questions on minute detail, on points of vocabulary and grammar found in the prescribed texts.

Modern language teaching at the school level in the U.K., during the prewar period, presented a somewhat vague and diffuse picture which makes it difficult to assess the role of literature. It might be assumed that where the importance of L2 study as an instrument of liberal education was stressed, literary texts were considered to be of more importance than where teachers stressed primarily the practical value of the subject.

To gain a more precise picture of the role of literature in language teaching in the U.K., it proved however instructive to look at what educators deemed to be the ideal qualifications of the L2 teacher. At the inception of modern languages as school subjects, teachers were often native speakers without training. However, educators exerted increasing pressure to have L2 taught by trained teachers of the same nationality as their students; teachers who understood the background of their students and knew from experience the difficulties of L2 learning. But hand in hand with this went the demand that the L2 teacher be an "ambassador" for the people whose language he taught. It was felt necessary that the teacher should have a sound knowledge of the history of literature and literary masterpieces. The texts read should be "truly gallic". He should have a thorough knowledge of the target culture and his teaching should foster international understanding (MLA 1896; 1.7; Sadler 1905; 1.8).

In the *U.S.A.*, the development of thought on L2 teaching differed from that of either Germany or the U.K. Although educators were aware of the trends in the other countries and a suprisingly large number of teachers appear to have attended summer courses in Paris, the value of modern language study was seen primarily as part of a liberal education. The practical value of the study was often questioned. It was thought that few students would ever have the opportunity of using the language. At the school level, the subject was to contribute to the personal development of the student. It was to give him a sound mental training and so prepare him for university. The main preoccupation of the MLA appears to have been literary scholarship. References to the actual teaching of modern languages were few. In the early 1900s, the pedagogical section of the *PMLA* was discontinued and references to teaching were found only in some presidential and chairmen's addresses to the Association. This attitude might be responsible that in the U.S.A., reading was emphasized even more than in the other countries considered. (Thomas 1900; 1.9)

Throughout this whole period, French was listed as an optional subject for the high schools in *Ontario. Circulars* and *Programmes of Study*, issued by the Department of Education, stated that the aim of the course was to give knowledge of grammar, reading and composition and to give the "rudiments of conversation". In 1886 the Ontario Modern Language Teachers' Association was founded. From 1909 onward the *Programmes* recommended that the first few weeks be spent without a text and that "ear and tongue" of the student be trained during that period.

To sum up: the prewar period was characterized by the founding of modern language associations, professional journals and publications and by a strong emphasis on reading skills in all four geographical areas. It was a period of getting modern languages established and of trying to clarify directions. The teaching of culture, "national character" and "psychology of nations" became a major preoccupation, particularly in Germany, the U.K. and the U.S.A. Oral skills were stressed at the beginners' and middle level in Germany and the U.K. But whereas the oral and reading skills as well as a knowledge of the culture of the people who speak L2 were often the subject of discussion and even controversy, the reading of literary texts was taken for granted, particularly at the advanced level and was never the subject of major disputes.

2. Modern Language Teaching During the Interwar Years

In Germany the fate of modern language instruction at the school level was very uncertain between 1913 and 1925. Educators as well as the general public questioned whether such teaching was necessary or even desirable. It was argued that there would be no more contact with France (Lohmann 1915; 1.10) and that furthermore such study might harm the national consciousness ("Nationalbewusstsein") of the students (1.11). In attempting to stem public opinion, the defenders of L2 education stressed its value for mental training and scholarship (Kötz 1913; 1.12; Herlet 1919; 1.13).

At the time of its entrance into the League of Nations in 1926, some educators in Germany underlined that L2 study broadened the students' outlook and that it was a precious instrument to help him become 'a European' ("zum Europäer erziehen") (Richter 1929; 1.14).

This international outlook was however short-lived. A strong line of development followed the trends initiated at the 1890 Education Conference, mentioned in the previous section. Already before the beginning of the Nazi régime in 1933 it began to move from what was termed knowledge of culture ("Kulturkunde"), to a knowledge of all things German ("Deutschkunde"), and from there to a theory of other races and nations ("Völkerkunde"), which taught the official point of view of the ruling Nazi party. In the previous period the emphasis had been on discussing national character. During this period, all the reading done had to serve the demonstration of the predetermined characteristics. In his book *Esprit und Geist*, Wechssler (1927; 1.15) had described in great detail his view of the differences between the Germans and the French. It was widely held that these national characteristics did not change (Mannhart 1928; 1.16). Thanks to L2 study the pupils would be enabled to penetrate the innermost aspects of these characteristics ("in den Wesenskern eindringen") and then compare and contrast them with the German characteristics. Schön (1925; 1.17) was very explicit on this point: All L2 study was aimed at helping the student see more clearly what a German is and what the foreign nation means to Germany.

In the *U.K.*, both a liberal education and a practical knowledge or skills for certain professions continued to be stressed. Some teachers aimed at both, others stressed the practical aspect over the ideal of a liberal education. Teachers who stressed a liberal education endeavoured to "widen the artistic, intellectual and moral experience" of the students (1.18). This usually implied a knowledge of the great literary masterpieces. The 1929 Report of the Incorporate Association of Assistant Masters (IAAM) showed the diversity of aims when it stated that the L2 teacher should be familiar with the history of literature, with the political and economic systems of France and should keep abreast of current literary production (1.19).

Educators placed great emphasis on fostering international understanding. Until well into the 1920s this still implied an effort to understand the national character of the people who speak L2. As in the prewar period the choice of texts and methods was largely left to the discretion of the teacher.

In the junior grades, the direct method seemed to be widely used. Some teachers underlined that the oral skills acquired at the beginners' level were necessary for the intelligent reading and appreciation of literary texts at the advanced level.

In the senior grades, external examinations continued to dominate the curriculum. Their nature appeared to dictate the grammar-translation method and where literary texts were read, they were commonly treated by a 'read and translate' method.

Reading was still generally regarded as the most important and usefull skill to be acquired. Books based on word-count which began to appear in the 1920s were felt to be great help in achieving this aim. For many educators the long term goal of the L2 programs clearly remained the appreciation of literature.

In the *U.S.A.* a storm of protest was raised during the war against the teaching of modern languages in the schools. This was directed in particular against the teaching of German, which had widely been taught by German nationals. The charge that it had been used for propaganda purposes led to the decision that no subject should be taught in any other language than English, prior to grade seven. This reduced the modern language program to a two year sequence for the majority of students. (FitzGerald 1918; 1.20)

Modern language teachers defended their subject on a wide variety of grounds, which seemed to indicate a lack of clear aim and purpose. Some educators like Purin (1920; 1.21) continued to underline the humanizing effect of modern language study and pursued the ideal of a truly liberal education. Other educators stressed the practical reasons for such study, both on the national and international level. A knowledge of foreign languages would permit them to keep in touch with allies and enemies in wartime, it would facilitate the assimilation of immigrants and would prevent "narrowness and conceit". (Whitney 1918; 1.22) Some teachers also felt that becoming familiar with the institutions of other nations would lead the students to appreciate their own.

During the interwar period there was a noticeable increase in the demand that all teaching should have a practical value. Modern languages should be taught only to those students who needed them. Teaching should be directed to the majority, to the seventy-five percent who would not complete high school, and the content of the programs should be of immediate relevance to them. (Thomas 1920; 1.23; Haller 1926; 1.24)

However, whether the personal development of the student or the practical value of L2 study were stressed, there appeared to have been a widespread consensus of opinion on two points: The best way to reach these aims was to emphasize reading and the most valuable knowledge to be acquired was an insight into the foreign culture. This insight might be gained through study of the history and georgaphy of the country where L2 is spoken, through a knowledge of its social and political life, the ideals and customs of the people. The teacher was to be an interpreter of that culture. He had to choose texts that would most efficiently achieve these ends.

During the interwar period, the American and Canadian Committees on Modern Languages worked together. In 1928, in the context of this enquiry, they published a detailed *History of Modern Language Instruction in Canada* in two volumes (1.25).

In *Ontario*, the thoughts on L2 teaching did not seem to undergo any great changes during the interwar years. According to the *Circulars* and *Course Outlines*, issued by the Department of Education, the main emphasis remained on grammar and translation. From 1929 on, the *Circulars* recommended that teachers make "occasional reference" to French life and geography in order to stimulate the students' interest. During the 1930s reading appeared to have been increasingly stressed. The *Circular* of 1936 (1.26) stipulated that a student had to have read an aggregate of eight hundred pages during his high school years; The reading was to be taken from the booklists issued by the Department of Education and comprised largely nineteenth century authors. The principal had to certify that this requirement had been fulfilled, before a certificate would be issued.

To sum up: the dominant trend during the interwar years was an increasing emphasis on reading, particularly in two of our example areas: the U.S.A. and Ontario. There was a strong preoccupation with the psychology of nations in the U.S.A., the U.K. and Germany. In the U.S.A. and the U.K. it was hoped that this would lead to better international understanding. In Germany, as a result of a lost war and the rise of the Nazi régime, this teaching of national character and psychology was to serve nationalistic ends.

In the U.S.A. and Ontario, educators hoped that the study of culture would help maintain the interest in L2 learning and would make the subject immediately relevant to the students.

While things did not greatly change in Ontario, Germany moved in a more and more politically oriented direction. In the other two countries there was no clear line of action or development. Several trends and schools of thought were present at all times. But the role of literature was never a critical issue in the discussions.

3. Modern Language Teaching in the Postwar Years

Since the 1950s modern language teaching at the school level has undergone profound changes which can be attributed largely to the success of intensive language courses taught to servicemen during the war and to the advances made in the fields of linguistics and psychology. The new knowledge, more and easier travel as well as the realization of the need to communicate with people of different tongues, led to similar developments in the four geographic areas considered in this study. Modern languages were taught to younger children. The emphasis shifted from reading skill to oral proficiency.

While in earlier years the professional journals contained occasional references to teaching modern languages to younger children, these attempts seemed to have been a matter of private initiative rather than of educational policy. In the postwar years a great deal of speculation arose about the optimum age for second language training (Stern 1976; 1.27). It was widely held that the younger the child, the more efficient a language learner he was. A theory was advanced in the mid 1960s that the 'Language Acquisition Device', or LAD, atrophied with age and that after adolescence it was difficult, if not impossible, to acquire a new language. On the basis of arguments of this kind, L2 programs were introduced into kindergarten, primary and junior grades. In the U.S.A. this movement was known as FLES (Foreign Languages in the Elementary Schools). In the U.K. a carefully monitored ten year pilot study was undertaken from 1963 on, in which children began learning French at the age of eight instead of the customary eleven plus. A detailed report of the experiment and its findings was published in 1974 (Burstall *et al.*; 1.28).

To respond to this new thrust, new programs were produced commercially and came into wide use. As examples of these CREDIF's *Voix et Images de France* and a similar type of program, developed for children from age eight to eleven, *Bonjour Line* (1.29), *En avant* by the Nuffield Foundation in the U.K. (1.30) and *Ici on parle français* by Kenney and Kerr (1.31) in Ontario, might be mentioned. The new programs illustrated the audio-lingual and audio-visual methods. Reading was deferred for several months or even years. In sharp contrast to the earlier emphasis on mental training, the underlying theory was behavioristic and expressed a belief in the great importance of habit formation. Extensive use was made of pattern drills, and of memorized dialogues pertaining to selected situations. The emphasis was on the acquisition of structures considered important in every day oral communication. Literature had little or no part in these programs.

However, the hopes placed in these innovations slowly turned into disappointment. The new methods were not as effective as had been expected. The disenchantment grew when, in some instances, it was reported thet the achievement of the students who had started learning French at an earlier age was not noticeably higher than that of those who had begun three or four years later (Burstall *et al.*; 1.32). Some studies even suggested that the more traditional 'grammar method' achieved as good, if not better results. The public and educators began to question whether the innovative methods were worth the money and time spent on them.

Other educators took a hard look at the new methods and felt that a purely habit-forming and oral approach was simply not the answer. Students could and should think and read in L1. When the foreign language programs tried to ignore this, many students became frustrated. Often they maintained that they did not know what they were saying, or repeating, in the second language. They forgot what teachers thought they had learned, or they began to write down what they thought they had heard, in an effort to remember. The purely oral program made too heavy demands on the teacher at the

beginners' level, and many students objected to the extensive use of the tape recorder. The value of reading, even in the early stages of language instruction began to be reassessed. Some of the oral programs, for example in Ontario, *Ici on parle français* (1.31) added 'Reading Companions' in the mid 1970s. Other, more recent programs like *Passeport Français* (1.33) and *Vive le français* (1.34) introduced reading from the beginning. The authors asked teachers to build their own reading programs or announced forthcoming readers to accompany and supplement the students' texts (6.26). Many of these readers, however, use only the structures already learned orally. The texts are written and read to reinforce certain parts of the code rather than to convey a message.

Many of the new programs seemed to have two stated aims in common: help the students communicate in L2 and introduce him to the culture of the people who speak L2. Some programs attempted to achieve these goals by introducing the students to a 'typical' French speaking family, such as the Thibauts in *Voix et Images de France* (1.29) or the Leducs in *Ici on parle français* (1.31). But the stock characters appeared stereotyped and were only shown in carefully staged situations, such as taking a meal, going to work or preparing for Christmas. On the whole, they gave little insight into the target culture. The memorization of the dialogues that accompanied each situation largely failed to help the students attain oral skills beyond the given response learned to a specific stimulus.

During the 1970s, influenced by the developments in sociolinguistics, language teaching theory in the regions under consideration has gradually moved towards new attempts to bring language teaching closer to the living reality of language in its social setting. Theorists and practitioners discussed the relative merits of learning the language formally or through functional use; the necessity of communicative competence and the advantages of notional syllabuses.

The formal-functional debate centres around the question whether the study of the language as a subject or its use in 'real life situations' is more efficient and useful (Stern 1978; 1.35). In Ontario, examples of ongoing experiments exploring this question are the French immersion programs. They have been widely reported in the professional literature. The *CMLR*, for example, devoted several issues to these experiments. In May 1976, it had as its theme the "Immersion Education for the Majority Child"; in the same year the November issue dealt with "Alternative Programs for Teaching French as a Second Language in the Schools of the Carleton and Ottawa School Boards" and the May 1978 number recorded the proceedings of the first conference of the Association of Immersion Teachers. Mention might also be made of the reports by Stern *et al.* (1976; 1.36) and Swain and Barik (1976; 1.37). In these new programs English-speaking children receive eighty per cent or more of their instruction in French for two or three years. Subjects taught in L1 are then gradually increased. Here, the pupils have to use the second language as the subjects and the classroom situation demand. It is a 'real life situation', without role playing or make believe. In this context an introduction to the French literary tradition becomes a practical possibility.

Another Ontarian example of the same trend is represented by new teaching materials which put emphasis on substantive content. Curriculum units called "modules" treat subjects of interest to adolescent students and are also relevant in the target culture, such as the festive seasons, popular singers, political figures or the poet Gilles Vigneault (Stern 1976; 1.38). In line with this whole trend, the present author has developed curriculum units for younger pupils, "Centres d'intérêt" and *Jeux linguistiques* which make a deliberate attempt to introduce the learner to literary texts. It is clear that this new emphasis on content might lead to a rediscovery of literature and its place in the L2 curriculum.

In the U.S.A., Savignon (1972; 1.39) reported on an experiment involving beginners in a first year college course. Those students who had practice in real communication, ranging from greeting to class discussion, achieved a significantly higher level of proficiency in all areas than those students who had had no such opportunity.

In her article "Talking Off the Tops of Their Heads", Rivers (1976; 1.40) made the useful distinction between "skill-getting" and "skill-using". While the former is essential all the way through, the author maintained that it was no less vital for the learner to develop, from the beginning the "adventurous spirit" that helps him use creatively, in real life situations, what he has learned.

Joiner and Westphal (1978; 1.41) edited a volume containing a series of articles concerning the needs and theoretical considerations for the acquisition of communicative competence. The second part of the volume consisted of articles dealing with specific techniques to help the students acquire this competence.

In the U.K. Widdowson (1978; 1.42) advocated in his *Teaching Language as Communication* that the students should be made to reflect on the language in order to help them to manipulate it. He felt that it would be a great help to the learner if the teacher would draw on the students' knowledge and on what he learns in other subjects, such as the sciences and the social sciences. It was striking that the author made no mention in this connection of the language arts and in particular the literature of L1 or L2. However, it is not far fetched that this view of language learning can also influence the interpretation of reading and therefore direct the way of looking afresh at literature.

Wilkins (1976; 1.43) also in the U.K. tried to help the students achieve communicative competence through yet another approach. He envisaged a "notional syllabus", not built on grammatical structures, but around semantic concepts, notions and functions, answering the question "What should the learner most usefully communicate? ", taking into account the whole communicative situation; the sender, the receiver, their relative position and the nature of the interaction. At the beginning the learner would be made familiar with the most common requests in their simplest form, and in stages he would learn the most polite and circumscribed forms. In the last chapter on his volume, the author expressed the need for authentic materials (p. 78). This approach too can have an influence on the reading of literary texts. Wilkins speaks of a "spiral progression", an ever more refined, sophisticated, or more native like expression in various situations. The same approach could be applied to literary texts, as indeed it is in France in L1 education. As a first step comes an acquaintance with a text; renewed contacts at more advanced levels bring a greater understanding and appreciation. For example, the fables of La Fontaine can first be appreciated as animal stories, appealing through their rhyme, rhythm and surface meaning and, later on, a deeper meaning, that of human behaviour can be apprehended.

However, the main focus in the present discussions seemed to be on immediate communicative needs, such as one might experience when travelling or settling in the country where L2 is spoken. This is very valuable, in these particular circumstances. It can also help the student in the classroom realize that he is in fact learning a living language, and that he can use it, often much better than he ever thought. But by itself this does not seem enough. It is too narrow. What is not yet adequately recognized is that in a communicative approach to language teaching, literature in L2 might be reconsidered as a form of authentic communication which is judged important in the target culture. It has possibilities of opening new ways to communicative competence among learners, among readers, whether they are native speakers or L2 learners. Texts seen as authentic messages could at the same time give insights into the culture, into social mores and values. They have the added advantage that they are already set in a socio-cultural context and so do not have the drawback of being studied as isolated topics or situations, as is so often the case in contrived texts.

Summary and Conclusions

In this chapter an attempt was made to sketch the major trends and emphases in modern language teaching at the school level from the 1880s to the present. The following

chapters will give a picture of particular aspects of the role of literature within that framework.

During this century, modern language teaching at the school level has undergone method discussions and disputes, such as the Reform movement in Germany during the 1880s and 1890s and the revolution brought about by the advent of the audio-lingual and audio-visual methods in the postwar years.

There has been a periodically recurring emphasis on the teaching of culture. Reading dominated the programs until the postwar period, since then the stress has been prodominantly on oral skills. At present, there are signs that reading may receive renewed emphasis.

An overview of this period leaves an impression of a certain vagueness and aimlessness, of a recurrence of emphases and rejection of the same trends and practices. It is striking that the role of literature has not figured prominently in the discussions of L2 teachers. The subsequent chapters will now attempt to clarify what this role has been in the past and how it has developed to its present state.

4. Documentation

1.1 Sizer, T.R. *Secondary Schools at the Turn of the Century*. New Haven: Yale University Press, 1964. Sizer stated in the preface of his study that it is the "biography of a document", the *Report of the Committee of Ten*, published in 1894. Its task was to consider the proper limits, best methods, most desirable allotment for time and the best testing methods for each subject. Modern languages found their place in this study. It recommended, among other things that the study be begun at the age of ten, that "progress be facilitated", reading out loud be practiced to train the ear, and that the students should translate from L1 into L2.
Six years later the *Report of the Committee of Twelve* was published (see 1.9). This committee was entirely concerned with the study of modern languages and the 'practical management of the courses'. Several hundred L2 teachers replied to the questionnaires sent to them, and the committee reported a "picture of chaotic and bewildering conditions". It made suggestions for content and methods of the courses, in the hope to bring some uniformity and order into the teaching of modern languages.
To quote an example from the U.K. Breul, K. *The Teaching of Modern Languages and the Training of Teachers*. Cambridge: University Press, 1906. Breul one of the first professors and promoters of the study of modern languages at Cambridge University, stated in the preface to the third edition that detailed schemes for the teaching of modern languages in the schools should be worked out by practicing teachers. He recommended travelling scholarships for teachers, international correspondence, exchange of teachers, more extensive use of the oral language and better libraries and equipment.

1.2 Colbeck, C. *The Teaching of Modern Languages in Theory and Practice*. Cambridge: University Press, 1887. This was quoted by E.S. Joynes in his review of Colbeck's book which appeared in *MLN*. III (January, 1888), 9-11.

1.3 Coste, D. Review of *Schulgrammatik der französischen Sprache* von Dr. K. Ploetz, für Mädchenschulen umgearbeitet von Dr. O. Kares und Dr. G. Ploetz. *Archiv*. LXXXVI (1891), 450-52. Coste gives a few examples of the type of sentences where the complexity rather than the content mattered "Geh weg, oder ich lasse meinen Bruder holen, welcher dich nach Hause zurückschicken wird." And then Coste wondered what a sentence like "Ich fürchtete, dass er dich verführte, wie er so viele andere verführt hat," ("I feared he might seduce you as he has seduced so many others") was doing in a book for girls' schools, which, according to the Preface was "in all things appropriate" ("allseitig angemessen") pp. 450-51.

1.4 Viëtor, W. *Quousque Tandem, Der Sprachunterricht muss umkehren!* Heilbronn: 1882. Reprinted in: *Neusprachlicher Unterricht I.* Edited by K.-H. Flechsig. Weinheim: Beltz, 1965, 155-72.

1.5 Macgowan, S. "The Reading-book should be the centre of instruction in teaching a foreign language." *Journal of Education* (London). XXII (June, 1890), 337-39.In proposing this motion, Macgowan stated: "It is ... little less than a national calamity that language teachers should regard the chaotic muddle of conflicting methods with complacency, when the country cries aloud for reform. We modern language teachers have a great national duty to fulfill, and one which will brook no delay. It is an urgent

educational necessity that the true method of teaching foreign languages should be laid down in no ambiguous terms." p. 338.

1.6 Sweet, H. *The Practical Study of Languages.* London: J.H. Dent & Sons, Ltd., 1899. Reprinted London: Oxford University Press, 1964.

1.7 The MLA (U.K.) showed a strong preoccupation with the teacher's role as an 'ambassador' of the country whose language he teaches. This was clearly and eloquently expressed in Mr. Laffan's presidential address.
Journal of Education (London). XXVIII (January, 1896), 41-42. In the August issue of the same year a note in the same journal testified to the same concern. It reported that the MLA had agreed to "co-operate with the analogous German society - with a name too long to print" - to do its utmost to help the teacher fulfill his role as an ambassador "whose language he professes, because the more he knows of the lives and customs of the country, the more he is enabled to lessen the ingrained contempt for the foreigner." p. 463.

1.8 Sadler, M.E. "Address". *Modern Language Teaching.* I (March 1905), 4-7. In his presidential address, Sadler stressed the need "to keep in touch with the world's movements in ideas", to "seek precision in thought and definitiveness of aim through personal intercourse with other countries, rather than through contained isolation within the limits of (one's) own land."

1.9 Thomas, C. *Report of the Committee of Twelve.* Boston, Heath & Co., 1900. The Committee saw reading as the main aim and the most useful end of the program and the reading method as the most expedient one.

1.10 Lohmann, O. "Die neuere Philologie und der Krieg, Betrachtungen eines alten Neuphilologen". *NS.* XXIII (April, 1915), 1-8. In this article Lohmann expressed the view that since residence abroad and acquaintance with the culture were no longer possible, the teaching of the trends of thought would no longer be possible either and modern language teaching would recede into the background. He highly welcomed this. France was the arch enemy, which had in "childish hatred" brought about all the misery of the war upon Germany. The sooner the study of French disappeared from the schools, the better, he felt.

1.11 Schiedermair, R. "Neusprachlicher Unterricht und nationale Erziehung." *NS.* XXVIII (Oktober-November, 1920), 289-300. Schiedermair commented in his paper to the "Allgemeine Neuphilologentag" 1920, on the widespread opposition to the teaching of modern languages on the grounds that it "damaged national consciousness" and that it furthermore widened the gap between the educated and uneducated and so rendered unity (or uniformity) of the education of the nation impossible ("verhindert Einheit in Volksbildung").

1.12 Kötz, O. La Fontaine's Fabeln als Schullektüre." *NS.* XX (Februar, 1913), 577-89. Kötz in this article, pointed out that all the activities that can be done in connection with the study of La Fontaine's fables are highly 'formative' ("geistesbildend im höchsten Grad"), and will command respect even from those who regard modern language teaching merely as a utilitarian occupation ("(die) in unserer Tätigkeit nur den platten Nützlichkeitsstandpunkt zu sehen gewohnt (sind)") p. 586.

1.13 Herlet, B. "Die neueren Sprachen in der neuen Schule". *NS.* XXVII (August-September, 1920), 242-59. Herlet maintained that the study of modern languages supplements the study of the sciences, if they give training in logic, contribute to the moral and aesthetic education of the pupil, widen his horizon, give him insight into the culture of the foreign country, awaken and train harmoniously all his 'dormant' potential: ("Die lebenden Fremdsprachen (tragen)... zur vielseitigen Entwicklung des Gefühlslebens, besonders der höheren moralischen Gefühle, also zur sittlichen aesthetischen Bildung (bei). Sie erweitern den geistigen Horizont des Lernenden

indem sie Verständnis für geistige und materielle Kultur, für Leben und Sitten des fremden Volkes (und dadurch des eigenen) in ihm wecken, ihm Kenntnis fremden Volkstums verleihen... Die Aufgabe nämlich, den im Humanismus enthaltenen wertvollen Grundgedanken der harmonischen Ausbildung aller im Menschen schlummernden geistigen Kräfte zu übernehmen und weiter zu entwickeln.") pp. 244-45.

1.14 Richter, E. Review of *Europäische Kulturpolitik* by G. Bäumer. *ZFSL.* LII (1929), 511-12. Richter commented in this review on the new task of the school which is to overcome hatred and help the pupils become 'Europeans': to contribute to better understanding among the leading European nations, to show what unites them, what their common roots are, that they share a common fate and have identical aspirations.

1.15 Wechssler, E. *Esprit und Geist.* Bielefeld: Velhagen und Klasing, 1927. The author maintained that the French have "esprit", are coldly analytical, whereas the Germans have "Geist", deep feelings and a great reverence for culture and art.

1.16 Mannhart, H. Review of *Deutschkunde im französischen Unterricht* by W. Grabert and P. Hartig. *NS.* XXXVI (Dezember, 1928), 631-32. Mannhart equated national psychology with culture, when he wrote "Kultur (ist verstanden als) einzigartige und einmalige Offenbarung einer geschichtlich gegebenen Volksindividualität..." p. 631.

1.17 Schön, E. "Probleme der französischen Kulturkunde in der höheren Schule." *Neue Jahrbücher für Wissenschaft und Jugendbildung.* I. (1925), 245-58. A leading spokesman for the "Kulturkunde-Bewegung", Schön wrote in an often quoted article: "Das ZENTRALE Fach unter den kulturkundlichen Fächern ist die Deutschkunde. Vor unserem Geiste steht das Ideal eines neuen DEUTSCHEN Menschen, nicht mehr der Typ des Gelehrten, sondern ein Mensch, der stark ist im Wollen... seine DEUTSCHE Bewusstheit, sein deutsches Wertgefühl zu bilden, sind NACH dem Deutschen, neben der Geschichte die fremden Sprachen berufen... Kulturkunde... wählt die Bildungsstoffe nach ihren wertbildenden Kräften p.245... Verhältnisse französischen Lebens werden nicht um ihrer selbst willen studiert, sondern damit sie Folie werden, auf der sich deutsche um so besser abheben..." p. 248.

1.18 MLA (England). "Claims of Modern Languages." *Modern Language Teaching.* XIII (July, 1917), 135-36. In this paper prepared for the Humanistic Council, the MLA stated that "A knowledge of each language ... widens artistic, intellectual and moral experience" p. 136.

1.19 Incorporated Association of Assistant Masters in Secondary Schools. *Memorandum on the Teaching of Modern Languages.* London: University of London Press, 1929, 48-49.

1.20 FitzGerald, J.D. "National Aspects of Modern Language Teaching in the Present Emergency." *MLJ.* III (November, 1918), 49-62.

1.21 Purin, C.M. "The Importance of Foreign Language Study in the General Scheme of American Education." *MLJ.* IV (April, 1920), 325-30. Purin of the State Normal School, Milwaukee wrote in this article "The study of a foreign language develops sympathy and understanding for the more fundamental aspects of the life and character of foreign peoples... the greatest value of the study of a foreign language lies... in its humanizing effect." p. 326.

1.22 Whitney, M.P. "National Ideals and the Teaching of Modern Languages." *MLJ.* III (October, 1918), 5-13.

1.23 Thomas, C. "Good and Bad Reasons for Studying Languages in School." *MLJ.* V (October, 1920), 1-11. Thomas, the author of the *Report of the Committee of Twelve* (1.9) wrote in one of his last papers, that the greatest need of the day was to educate the young as Americans, to weld them into one nation, through the medium of English and that foreign languages should be taught only to those who would use them.

1.24 Haller, R.W. "Informational Material in the Modern Language Syllabus." *MLJ.* XI (December, 1926), 170-77. Haller argued that to seventy-five percent of the students, modern language study was of no use, and therefore it was of no use to society either. These students should not take modern languages. The aim of education should be "social efficiency" in "physical, vocational, moral and civic" matters. The emphasis should be on giving students informational material on the foreign country, on its customs, industries and its "contributions to the life of the world."

1.25 American and Canadian Committees on Modern Languages. *Modern Language Instruction in Canada.* Volumes I and II. Toronto: University of Toronto Press, 1928.

1.26 Ontario Department of Education. *Courses of Study and Examinations.* Toronto: Department of Education, 1936. This revision stated "The requirements in Modern Languages for the Upper School Departmental examinations of 1937 and thereafter will be as follows:

1) One prescribed text

2) The reading of an additional amount sufficient to make a total of 800 pages of French... This 800 pages... will include all texts read throughout the High School course.

3) Each candidate for the examination will produce satisfactory proof by certificate from the Principal of the school that he has completed the above requirements..."

1.27 Stern, H.H. "Optimal Age: Myth or Reality? " *CMLR.* XXXII (February, 1976), 283-94.

1.28 Burstall, C. *et al. Primary French in the Balance.* Slough: National Foundation for Educational Research, 1974. The report was written after the ten year pilot study of teaching French to children in the primary grades in England and Wales.

1.29 CREDIF. *Voix et Images de France.* Paris: Didier, 1962. A little later a similar program for children from eight to eleven, *Bonjour Line,* was created. It is also published by Didier.

1.30 Nuffield Foreign Languages Teaching Materials Project. *En Avant.* Leeds: Arnold & Son, 1966.

1.31 Kenney, M. and Kerr, D. *Ici on parle français.* Scarborough: Prentice-Hall of Canada, Ltd., 1966.

1.32 Burstall, 1974, *op. cit.*; 1.28. The report ends with the statement: "Now that the results of the evaluation are finally available, however, it is hard to resist the conclusion that the weight of the evidence has combined with the balance of opinion to tip the scales against a possible expansion of the teaching of French in primary schools." p. 246.

1.33 Kenney, M. *et al. Passeport Français.* Toronto: Heath, Canada, Ltd., 1973.

1.34 McConnell, G.R. *Vive le français!* Don Mills: Addison-Wesley (Canada), 1978.

1.35 Stern, H.H. "The Formal-Functional Distinction in Language Pedagogy: A Conceptual Clarification." Montreal: 5th International Congress of Applied Linguistics, (August, 1978). In this paper, Stern referred to the confusion of the terms so popular at present 'formal, functional, notional, communicative competence'. He tried to clarify them by defining them along linguistic (analytical) and psycholinguistic (strategies for teaching and learning) lines.

1.36 Stern, H.H. *et al. Three Approaches to Teaching French.* Toronto: Ministry of Education, 1976.

1.37 Swain, M. and Barik, H.C. *Five Years of Primary French Immersion.* Toronto: Ontario Institute for Studies in Education, 1976. The reports are mainly concerned with evaluation of tests, questions of skills acquisition and problems. The report by Stern (1.36) indicated the materials used in the immersion classes, but in neither the *CMLR* issues mentioned nor in the other two reports does literature play a role.

1.38 Stern, H.H. "Mammoths or Modules." *The Times Educational Supplement.* (October, 1976), 44.

1.39 Savignon, S.J. *Communicative Competence: An Experiment in Foreign-Language Teaching.* Philadelphia: The Center for Curriculum Development Inc., 1972. Savignon described in this book an experiment with first year French students. The experimental group had one period a week in which 'real' communication took place, from simple exchanges to classroom discussions. What counted, was not the correction of the language but the ability to get the message across. A second group had one period a week in which topics relative to French culture were discussed, in L1. The control group had one period a week in the language laboratory doing extra language work, practice and drills. The group that was given the opportunity to communicate outperformed the two others.

1.40 Rivers, W.M. "Talking Off the Tops of Their Heads." *Speaking in Many Tongues:* Essays in Foreign Language Teaching. Expanded 2nd edition. Rowley, Mass.: Newbury House, Inc., 1976. 21-35. Rivers discussed the need to motivate the students to communicate in L2 and gave a list of topics of interest for the students, such as seeking information, expressing one's reaction, talking one's way out of trouble and so on.

1.41 Joiner, E.G. and Westphal, P.B., ed. *Developing Communication Skills.* Rowley, Mass.: Newbury House, 1978.

1.42 Widdowson, H.G. *Teaching Language as Communication.* Oxford: Oxford University Press, 1978.

1.43 Wilkins, D.A. *Notional Syllabuses.* A taxonomy and its relevance to foreign language curriculum development. London: Oxford University Press, 1976.

For a concise description and discussion of the developments in the last decades, see also

Stern, H.H. Twentyman Lecture. "Of Honeymoons, Hangovers and Bootstraps in Foreign Language Teaching," delivered at the Royal Festival Hall, December 16, 1978. This lecture has been reprinted in *ML.* LX (March, 1979), 1-19.

CHAPTER 2

REASONS ADVANCED FOR AND AGAINST THE INCLUSION OF LITERARY TEXTS

In this study, literature is seen as "memorable communication" between an author and his reader public. A look at the history of literary criticism or even a casual observation of readers of literature in L1, shows that they approach this communication for a wide variety of reasons. These might very roughly be divided under three headings, not necessarily mutually exclusive: readers who turn to literature for pleasure, those who seek to further their personal development and those who see in literature a source of information.

The most common reason for turning to literature is probably entertainment, aesthetic pleasure, or escape. The reader finds interest in the plot, excitement in participating in the adventures of the hero and satisfaction in the ending. He may respond to the beauty of the language, its sound, or rhythm.

Literature as a source of getting to know oneself, and what is universal in man, was underlined by great writers and critics like Montaigne and France. In recent years, educators like Britton (1977; 2.1) and the psychiatrist Bettelheim (1975; 2.2) have again emphasized the children's need for literature. In Britton's words, it helps them "manipulate the inner world". Bettelheim felt that fairy tales in particular are essential in the child's development. Through them he learns both to cope with problems and to cope against overwhelming odds.

When turning to literature for information, the reader is "the onlooker", as Littlewood (1975; 2.3) put it. Here, literature is seen as a means to listen in on the communication among others. It reveals the interests and values of the characters. The text is often seen as a mirror of the society, the nation, or the author's innermost self. The onlooker can attempt to gain a global view and trace the development of literature, or the evolution of one particular genre. Conversely, he can analyze a literary masterpiece, infer and formulate rules of what makes it great, and hope that by following these rules other masterpieces will be created.

The possible different ways of reading literature show its great flexibility and depth. They constitute at once its beauty and its vulnerability.

In this chapter, the reasons for reading literature just described will be compared to the arguments advanced by L2 teachers for and against the inclusion of literary texts into the programs. The pros and cons will then be compared and discussed. This will help to draw the conclusions as to what constitutes sound and unsound reasons for including literary texts at the school level.

The sources used for this study, including addresses to Modern Language Associations, book reviews and the rare discussions about the teaching of literature rapidly revealed two things. The arguments advanced for and against the inclusion of literary texts followed very closely the general trends of L2 teaching discussed in the previous chapter, and the term 'literature' implied almost exclusively texts for adults. The latter fact made it possible to make literature for children and adolescents a special point of focus.

The description of the reasons used against the inclusion of literature in general will be followed by the reasons against children's literature in particular. The same order will be followed for the reasons used for including literary texts. The chronological order will be followed as nearly as possible.

1. Reasons Advanced Against the Inclusion of Literary Texts

a) Literature in General

The widespread belief in the 1880s and 1890s that the study of modern languages had no educational value, was discussed in the previous chapter. Not surprisingly, this attitude was reflected in the statements about the literatures of these languages. It seemed particularly strong with regard to French literature. Many educators in Germany, the U.K. and the U.S.A. rejected works of fiction as unfit for the young (Perle 1886; 2.4; Wehrmann 1887; 2.5; Sumichrast 1891; 2.6; Kastner 1904; 2.7). In Prussia, works of fiction were in fact, forbidden before the advanced level (Klotzsch 1884; 2.8).

When the initial distrust had been overcome, another argument was advanced with increasing emphasis: the study of modern literatures had no practical value. Educators felt that literary texts did not teach the pupils to communicate in L2. This seemed normally to imply what was sometimes referred to as the "chatter use" of the language; common, everyday exchanges such as might be useful when travelling. Other educators thought of the usefulness of modern languages in business. The language of literature was considered too different from practical, everyday speech (Chafe 1967; 2.9).

The other point contesting the practical value of including literature in the program was that fiction did not introduce a student to the culture, or to 'real' France. Periodically, teachers claimed that the new need of modern education was to teach 'France' not French and literature had no relevance in this pursuit (Halier 1926; 2.10, Hocking 1932; 2.11, Foster 1940; 2.12, Aubéry 1977; 2.13).

The argument that literature does not interest the pupils was heard from the turn of the century until the present day with increasing frequency. Teachers argued that since there is no interest, texts of a literary nature should be omitted. Some of these teachers explained that the lack of interest was due to the pupil's intellectual immaturity, (Martini 1917; 2.14, see also Kastner note 2.7) or their lack of relevant background information (Rivers 1968; 2.15).

b) Children's Literature

Since children's literature was not normally included in the term 'literature', most of the information had to be gathered from the reviews of school editions of such texts. However, these reviews revealed that the arguments advanced against the inclusion of children's literature were similar to those advanced against literature in general. It was often instructive to compare the attitudes towards children's literature of L1 educators to those concerned with L2 instruction.

At the turn of the century, educators argued that children should learn what is good and true (Kastner 1904; 2.16). Fairy tales and fables were not true, and they moreover often depicted vices which young children should remain "innocent of', or at least not hear about from the mouths of their teachers (Selge 1901; 2.17).

Some educators felt that adventure stories such as Verne's were dangerous because they stirred up the youthful imagination (Lion 1885; 2.18, Perle; 2.4). Similar charges were made in L1 education. Frazer (1905; 2.19), for example, reported that the reading of *Treasure Island* in class met with the objection that it gave the text "the official hallmark of approval" and so gave "rope to the pupil's already gory propensities". (p. 101)

Some educators felt that children's literature was simply too entertaining. As class-reading in L2, it was unworthy to stand next to Plato and Tacitus. In L1, it might prevent children from progressing to 'serious' literature. It is telling in this respect, that one reviewer of a school edition found much praise for the preparation of the text itself, but objected that its very attractiveness made it look more like a book for "the drawing-room" than the classroom.

Conversely, the extremely moralizing and pedantic tone and the frequently morbid content, prevalent in much of the writing for children until the interwar years, led many educators to reject these texts (Sumichrast 1891; 2.20, Selge 1900; 2.21). In reaction to this, many writers portrayed a problem-free, and indeed, at times an adultfree world in children's books during the years 1945 to 1965. This caused concern among L1 educators but has not led to a noticeable objection among those teaching L2.

A somewhat surprising argument was brought forward by Leitsmann (1904; 2.22). He felt that since children's literature had to be written in simple language, it was quite impossible to have, at the same time, a content of value.

As with respect to literature in general, some educators rejected children's literature on the grounds that it did not introduce the pupils to 'real' France, or the 'real Frenchman' (Sturmfels 1900; 2.23, Oeckel 1933; 2.24).

In Germany the use of children's literature in L2 teaching was periodically objected to on nationalistic grounds. But it must be pointed out, that folk and fairy tales had been collected during the wars of independence and remained linked to the feelings of patriotism and national identity. Speyer for example wrote in one of his reviews that these tales should not be included for "aesthetic, ethical and patriotic" reasons (1893; 2.25). The nationalistic aspect of this material was again strongly underlined in the 1920s and 1930s in L1 education, while, in the study of L2, literary masterpieces were stressed.

With educators like Bachmann (1890; 2.26) the objection seemed to be to little German children speaking French in general. No doubt the Franco-Prussian war still vivid in his mind and education in general taking on an ethnocentric direction, Bachmann questioned that German parents could be pleased to hear their children offer them wishes in French on festive occasions. Then he wondered if a book containing German fables translated into French could really be intended for German children. Should they really become acquainted with the gems of German children's literature in French first, before developing a deep love for them in L1?

The argument that children's literature simply did not interest the students was heard throughout the whole period. Some educators made rather sweeping statements in this respect. Benn and Cross (1931; 2.27), for example stated, "It is clear that boys and girls, French or English, never really enjoyed... the kin of Madame la Comtesse de Ségur, née Rostopchine" (p. 31).

Another objection to the inclusion of children's literature, was the difference between the language used in these texts and everyday language. In this argument, 'children's literature' implied usually folk and fairy tales and poetry which made use of conventional formulas and expressions, not readily understood by the L2 learner. Although he referred to frequent use of such texts, Hempl (1886; 2.28), supported this argument by quoting the somewhat archaic and complicated introductory sentence from one of Grimm's fairy tales.

Finally, the desirability of including children's literature into the L2 programs was considered a number of times, but rejected because of the gap between the language proficiency and the mental maturity of the students. Teachers felt that at the age when a particular text would appeal to them, the pupils lacked the necessary vocabulary. When they had acquired it, they were too old and the story had lost its appeal. (Review of *Les Heures Joyeuses*, 1950; 2.29)

Summary of the Reasons for Excluding Literary Texts

The reasons which lead people to read literature were briefly discussed at the beginning of this chapter. In this section it became obvious that some educators advocated the exclusion of literary texts on all three counts: literature for pleasure, for personal development or as a source of information.

Pleasure, in the sense of entertainment for the young was widely frowned upon at the turn of the century. Pleasure in the sense of aesthetic appreciation was largely considered out of reach by reason of the pupils' intellectual immaturity.

In terms of personal development, many educators at the turn of the century voiced the opinion that French literature in general and imaginative writings in particular, whether written for adults or children, did not only fail to further, but did, in fact, hinder the personal development of the pupils. It was argued that the students were too young for adult literature and too old for texts written for children. Many educators also felt that children's literature could not widen the pupil's horizon. In Germany, the fear was expressed periodically that the use of children's literature would interfere with education for citizenship. Some teachers excluded texts written for children because they were too moralizing; others, because they were not moral enough.

As a source of information, literary texts were often rejected as having no practical value. It was contended that the difference between the language of these texts and everyday speech was too great. Many teachers also maintained that these texts afforded no insight into the culture of the people who speak L2.

2. Reasons Advanced for the Inclusion of Literary Texts

a) Literature in General

As might be expected, the arguments advanced for including literary texts into the L2 programs were as numerous and varied as those advanced for their exclusion. Although not mutually exclusive, they will be considered separately at first and as nearly as possible in the chronological order of their appearance in the sources.

Addresses to modern language associations and articles in the professional journals gave an insight into what educators considered to be the desirable role of literature in the L2 programs. Teaching materials and reviews of school editions of literary texts gave a more precise picture of what this role was in actual practice.

Addresses and articles frequently stressed the education value of the study of literature. This was underlined for a number of reasons. In the early days, when educators struggled to obtain for modern languages an importance equal to that held by the classical languages, methods and emphases were taken over from the established languages. There was no doubt an element of tradition and status, to have read the great masterpieces and to be able to quote them. It was the mark of the 'educated man'. Frequently, the study of these masterpieces was considered a 'must' for the university bound and the scholarship candidates.

Some educators, particularly in L1, underlined the fact that a common knowledge of certain texts provided a common frame of reference, or a 'common literacy', as Robertson Davies (1974; 2.30) termed it. A few L2 teachers felt that modern languages could and should accomplish in this area what the study of the classical languages had achieved in an earlier period (Moore 1939; 2.31).

Particularly until the interwar years, many educators in the U.K., Germany and the U.S.A. emphasized that the study of foreign literatures broadened the pupils' horizon, informed and enlightened their judgement, and taught them 'human wisdom and integrity' (Assistant Masters 1905; 2.32, Kittson 1908; 2.33, Beck 1914; 2.34, Hulme 1917; 2.35, Underwood 1919; 2.36, Wilner 1949; 2.37).

Other teachers, perhaps more conscious of the limited time at their disposal, tried to give their pupils a taste for reading 'great' or 'the best literature' (Kirkman 1909; 0.4). Some suggested that if the students were directed wisely in their reading, they would continue to read "with pleasure and profit", after leaving school (Angus 1918; 2.38).

For educators with these aims and ideals, the study of literature was the main purpose of the L2 program. At times educators "sighed for the day" (Note 1902; 2.39), at others,

they exulted that at last everyone had recognized that the study and enjoyment of literature was the end of all the time and effort spent (Kittson 1908; 2.40). At times warnings were sounded that teaching for any other reason was like "giving up the main tent to run the side shows" (Hocking 1932; 2.41).

Other articles, actual teaching materials and reviews of school editions of literary texts, reflect more utilitarian reasons for including literature in the L2 programs.

It was periodically considered educationnally wise and economically sound to teach different subjects in conjunction, or, as it was often called to 'group' them. As early as 1884 Weil (2.42) had suggested teaching history or geography in L2 and Lecky in 1898 (2.43) renewed this proposal. A few years later the close relationship of literature and history was stressed in the U.K., the U.S.A. and Germany. Kittson (1908; 2.44) seemed very representative of this trend when he wrote of the

> supreme importance not to divorce from each other history and literature... I can't see how the literature of a nation can ever be appreciated without a knowledge of its history... Its literature is part of its history, taking history in its widest sense. (p. 21)

Some educators went one step further and maintained like MacAlister (1887; 2.45) that "history is best read in a nation's literature". It became quickly apparent from the sources, that the trend to read literary writings to supplement or to teach history was very strong until the end of the prewar period in both the U.K. and Germany.

The inclusion of literary texts to supplement or teach geography was less frequent, but was mentioned periodically. In 1919 Fleure (2.46) published a list of French novels and the region in which the action was set. He felt that the work of a writer could be used as a "starting point for a wider study of the geography, history and civilization of the region". A similar suggestion was made by Canu in 1933 in the U.S.A. (2.47) and again in 1967 by Weinert in Germany (2.48). Strangely enough, the latter considered this connection of literature and geography a new discipline.

The usefulness of reading literary writings to teach the culture of the people who speak L2 was frequently stressed with two different aims in mind. The first was closely related to the ideal of a truly 'liberal education'. In this sense, 'culture' implied the fine arts and 'literature', 'belles lettres' (Hocking 1932; 2.49). The other aim defined 'culture' as 'the way of life'. This has already been seen as a frequently recurring concern of L2 teachers. Literary texts were often considered the most appropriate source of information for the discovery and discussion of the values held, the customs, and traditions of the people who speak L2, and as a means of studying their society, its structures, classes and institutions.

Including literature for the sake of teaching the everyday habits of the people who speak L2 did not go entirely unchallenged. One educator referred to it as an effort to teach "culture in capsule form". Bouvier, in his address to the 1910 convention of German teachers and scholars of modern languages, strongly objected to the use of great authors to teach students customs, geography, or political systems, or to direct them through Paris and the Provinces (2.50).

Many educators also maintained that the attempt to teach culture was educationally unsound. L2 teachers could not be experts in all fields and the result of teaching 'culture' was all too often superficial knowledge and stereotyping.

Those objections were, however, raised by only a very small number of L2 teachers. In recent years the argument that the inclusion of literary texts serves to teach culture is heard again frequently (Hester 1972; 2.51, Kintanar 1972; 2.52, Littlewood 1975; 2.53, Homer 1977; 2.54).

To many of those who saw literature as the 'mirror of society', literary texts seemed also to reflect implicitly the 'national character' of the people who speak L2, a major

preoccupation with L2 teachers in the U.K., the U.S.A. and Germany in the early decades of this century (Vaughan 1915; 2.55, Martini 1917; 2.56, Osborne 1919; 2.57).

A few warning voices were heard against this trend. Elton had pointed out as early as 1914, that the notion of a national character was "the most fruitful error ever exploited by politicians or literary historians" (2.58, p. 391). But the same preoccupation with the 'national character' can be found again in postwar writings (Karbe 1970; 2.59, Steiner 1972; 2.60).

During the interwar years, L2 teachers in the U.K. and the U.S.A. saw in literature the best means to create international understanding and good will. They hoped that the appreciation of the great literary masterpieces would create an admiration for the people and the nation who had created them.

Particularly until the interwar era, literature was often seen as a means to further national ends. In a positive sense, teachers pointed out that a knowledge of foreign literature and the ensuing broadening of the student's horizon contributed to the intellectual wealth and the betterment of the nation as a whole.

Especially in the U.S.A. teachers hoped that the study of foreign literatures would contribute to the creation of a great national literature. In 1891, Fruit (2.61) had expressed the view that America lacked good writers because the study of literary masterpieces was neglected. The most eloquent expression of this hope to see the creation of a great national literature was found in Learned's presidential address of 1910 (2.62).

In a negative sense and largely connected with the extreme manifestations of the 'Kulturkunde-Deutschkunde', the aim of studying literature was to show the students the superiority of their own, to demonstrate the inferiority of the foreign people and the shortcomings of their society (Wechssler 1922; 2.63).

The sources made it quite evident that the different reasons for including literature into the L2 programs were by no means mutually exclusive. The combination of literature with other subjects, was in the minds of many L2 teachers closely related to the study of the foreign culture (Kittson 1908; 2.44). This in turn might be in cunjunction with the aim of defining the national character and fostering international understanding (Vaughan 1915; 2.55). Learned's hope for a great American literature was quite clearly dependent on the students' appreciation of foreign literatures, of their having a broad horizon, transcending the narrow limits of their environment, but being able to express questions of universal concern in terms of their environment.

Although strongly opposed by many educators, it became clear that often literary texts were included into the programs because they were considered a ready means to teach L2. The following are but a few examples of this point of view. Stäger (1886; 2.64) felt that if the language teacher "teaches literature he must remember that he does it in the interest of the language to be acquired" (p. XX). In 1909 Ash (2.65) conceded that 'good books' could be used at the middle stage to alleviate the drudgery, but could not be more than readers "and studied for their vocabulary and grammatical forms" (p. 108). And Helman wrote in 1969

> We are concerned here mainly with works of literature not as documents to illustrate the history of ideas or the theories of sociology, but as the raw material and the means for the study of the living language. (2.66, p. 45)

b) Literature for Children and Adolescents

The sources used for this study made it abundantly clear that the main reason for including children's literature into the programs was the acquisition of L2. Many teachers felt that giving well known texts to pupils in the beginning and middle stages would free them to concentrate on the language. Rolfs (1896; 2.67) expressed the opinion that this

material, where action follows action did in any case not require much reflection, and the language and subject matter lent itself easily to oral exercises.

Other teachers like Anderson (1929; 2.68) felt that well known texts would build the students' confidence in their ability to read in L2.

Interestingly enough, at a time when entertaining texts in the classroom were frowned upon, especially in the U.K. and in Germany, books like those by Verne and Dumas père were often recommended for private reading. This may have been in the hope of maintaining interest, or developing a feeling for the language, the so called 'Sprachgefühl'. Pleasure in reading was not considered a bad thing in these cases, - as long as it was outside of school. Implied in this no doubt was also the conviction that these texts were not a part of literature, which prevented them from being studied as 'serious texts'.

Folk and fairy tales and texts from the Middle Ages, edited for children, were considered particularly well suited for young learners. Some educators held that "l'enfance de la littérature est la littérature de l'enfance" (Barlet 1905; 2.69), and that each child had to go through the same stages of development as the nation as a whole. This argument has been periodically brought forward with respect to L1 education also, as for example in Germany in the 1930s, or by Jan (1969; 2.70), critic of French children's literature.

Summary of the Reasons for Including Literary Texts

The arguments advanced by educators for the inclusion of literary texts into the L2 programs are concerned with literature as a source of pleasure, of personal development and of information.

Pleasure in the sense of entertainment was increasingly considered derirable, - as long as it was not in the classroom. Pupils in Germany and the U.K. were encouraged or even required to read stories of adventure and imagination, such as novels by Verne or Dumas, in their spare time. Educators underlined the interest value of literary texts, and the pleasure experienced by the student in finding that he could actually read a text in L2. The eventual aesthetic appreciation of great literary masterpieces was the main aim of the program, particularly until the interwar years.

The pupils' personal development was stressed, especially by the teachers who saw literature as the 'raison d'être' of L2 study. A 'truly liberal education', which would develop all the faculties of the students, train their taste, their judgement, broaden their vision and guide their actions, was frequently felt to be best attained through familiarity with the great masters.

The contribution of the study of foreign literatures to the students' citizenship education was another argument brought forward until the end of the interwar years. Educators hoped varyingly that through this study the students would be enabled to better the cultural production of their country or that by comparing cultures, they would become aware of the superiority of their own.

Literature was very frequently included into the L2 program to serve as a source of information. It was felt that literary texts could supplement or even serve to teach other subjects. This involved most often history and geography.

Literary texts were also considered throughout the whole period as a ready means to teach L2 and the culture of the people who speak it.

Comparison of the Reasons Advanced For and Against the Inclusion of Literary Texts

Set side by side it became soom apparent that often the reasons advanced by some educators against the inclusion of literary texts were used by others to advocate their inclusion. Reference numbers pertaining particularly to literature for children and adolescents are preceded by an asterisk.

Many educators were of the opinion that *pleasure* was harmful for young people (*2.4; 2.16-2.18; *2.19-2.20), while others believed that literary texts could be chosen for their entertainment and interest value, although, this might be recommended for out-of-class reading (*2.68-2.69). Some voices were heard maintaining that the pupils had no interest in literary texts (*2.20-2.22) while others felt that easy literary selections gave their students confidence and so maintained interest (*2.68). While for many teachers the main aim of L2 study was aesthetic pleasure that comes through the appreciation of literary writings (2.39-2.41), a great many other teachers were of the opinion that this goal was far beyond the capabilities of school age children (2.7; 2.14).

In terms of *personal development* the same diversity of opinion became apparent. While, particularly at the turn of the century, there was a widespread mistrust of French literature (2.4-2.8; *2.18), some teachers believed that it had, on the contrary, great value as an instrument of liberal education (2.31-2.37; 2.39-2.41; 2.49) and could effectively contribute to the building of a common literacy with the people who speak L2 (2.30-2.31). A few voices were heard maintaining that literary texts, particularly those written for children, lacked substantive content (*2.22-2.23), others maintained that literary texts were valuable to train the taste of the students (0.4; 2.36; 2.38) and still others held that the students were too old for the texts they could master linguistically (*2.29). Diametrically opposite views were also expressed with regard to literature and citizenship education. Some teachers were of the opinion that in this respect literature was a hindrance (*2.24-*2.26) while others felt that it was a definite help (2.60-2.63).

The same lack of consensus was found with respect to literature as a *source of information.* Some educators underlined that it had no practical value either from the point of view of language, the gap between literary and everyday language being simply too great (2.9; *2.28), or from the point of view of culture. Literature did not introduce to 'real France' (2.10-2.13; *2.25-2.27). Other educators emphasized that literature lent itself exceedingly well to the teaching of other subjects, particularly history and geography (2.42-2.48); that it was an excellent means of learning the language (2.64-2.65; *2.66-2.68) and that it gave a great and reliable insight into the culture, the society and the national character of the people who speak L2 (2.51-2.57; 2.59-2.60).

Discussion of the Arguments

Pleasure was evidently a point considered by educators when they discussed their reasons for or against the inclusion of literary texts into the L2 programs. Where pleasure was deemed desirable, it appeared to imply either solely 'entertainment', rather than real communication between author and reader, and between readers; or aesthetic appreciation of the great literary masterpieces. In both cases, 'pleasure' appears to be taken in a very restricted sense. The need and capacity of the student at the beginners' and middle stages of the L2 program (2.30) are overlooked.

A closer examination of the arguments will clarify this. Where educators like Kastner (2.7) and Martini (2.14) insisted that the pupils are too young for literature, they have quite evidently the explicit aesthetic appreciation of the great masterpieces in mind. This is too narrow a definition of both literature and appreciation. With respect to L1, many educators and critics of children's literature point out that children appreciate literature long before they can verbalize thoughts and feelings (Vandergrift 1972; 2.71). Frye went even further than that when he maintained that the child listening to the stories of our "imaginative heritage", receives at the same time a "kind of imaginative basic training" which will help him in his literary understanding and growth (0.34). It seems reasonable to assume that the same holds true for L2 learners.

Pleasure naturally implies interest. Several points became apparent when the different situations, in which educators maintained that the pupils had no interest in literature, were considered.

The term 'children's literature' seemed frequently restricted to fairy tales or to moralizing "insipidities" (2.20). Writings of the great authors suitable for children were not taken into account, nor were the works of authors who wrote mainly for children, and which are perennial favourites. In some instances it might be suspected that educators did, in fact, not know of their existence. The Gillin Report (1974; 2.72) pointed out that

> the reservoir of French Canadian literature for all ages has scarcely been tapped: books, periodicals and teaching material from the Francophone world beyond Quebec remain for the most part unexploited. (p. 43)

Recommendation sixty-five of the same report reads

> ... that the universities be encouraged to offer credit courses in French language, culture, French literature for children and adolescents... for attendance by certified teachers. (p. 51)

These statements and recommendations seem to have had little follow-up to date.

In several instances it was also evident that some of the global rejections of children's literature hide, in fact, a lack of knowledge of what children do like. As a case in point, the summary rejection by Benn and Cross (2.27) of the books by the Comtesse de Ségur might be cited. It is noticeable that her books continue to be published in numerous editions. In a fairly recent survey, French children under the age of fourteen, ranked her *Les petites filles modèles* second in order of preference (2.73).

A less obvious reason for the reported lack of interest on the part of the students might lie in the very attitude of the teachers who recommended children's literature for entertainment, rapid reading and the development of 'Sprachgefühl'. These teachers did evidently not consider these texts as worthy of retaining their pupils' attention, particularly not in valuable class time. They were not considered a worthwhile communication but a mere means for the acquisition of L2. This attitude would make it difficult for the students to discover these texts as "memorable discourse" (0.27). A notable exception are Allen and Valette (0.23) for whom learning to read in different ways to get maximum profit and enjoyment came first and the acquisition of skills appeared almost as a 'fringe benefit'.

There were always a few educators who included literary texts because they saw in them a source of interest and pleasure. While these terms were often very narrowly defined, this inclusion did afford the students some acquaintance with literary texts, while reading remained the centre of the L2 curriculum.

The concern for the personal development of the students raised a number of questions and objections in the minds of some educators when they discussed the role of literature in the L2 programs. If many of them aimed at developing all the faculties of their pupils (2.36), most of them felt that this was possible only through familiarity with the great literary masterpieces. How the students were to be enabled to profit from them was seldom discussed. The contribution that children's literature can make both to the younger student's personal development (0.22; 2.1; 2.2), his growth in understanding and to the widening of his horizon, was largely overlooked. Although the 'training' or 'developing' of literary taste was a concern of some teachers, the argument that texts for children could help the younger child to "meet literature directly, prepared to be delighted" (2.74) has not yet received much consideration in L2 education.

The effort to use literature to further citizenship education seemed often in direct conflict with the aim of personal development and of broadening the student's horizon. All too often this approach fostered ethnocentricity and stereotyping. A preconceived message was read into the text, thus preventing the reader from receiving the intended message.

Little evidence was found in the sources that educators were aware of the possibilities of building a common literacy (2.30) and so help crosslingual and crosscultural understanding (0.20). If it was mentioned at all in connection with L2 learning, it was linked to the knowledge of the great literary masterpieces. In contrast to the rather lame argument frequently advanced in L2 education, it is interesting to note that periodically this common knowledge was considered an important issue in L1 education.

In Ontario, the need for uniform textbooks was greatly stressed by Ryerson and the use of authorized textbooks was mandatory until 1951. At the time of Confederation, some educators felt that uniform readers for the whole country would greatly contribute to national unity (Parvin 1965; 2.75). In many other countries, the same point was made periodically (2.30). Children's literature as the ideal means of fostering international understanding was emphasized both during the interwar and the postwar period (2.76), but this referred to the children's classics translated into the reader's native language.

With respect to L2 education, not everyone might go as far as Peter Brooks (1969; 2.77) who maintained that people only understand each other when they know the same nursery rhymes. It is true, however, that a shared knowledge and appreciation are essential for meaningful communication, and that this knowledge sould not be confined to belles lettres, but comprise literature in a much larger sense of the term.

Literature as a source of information was seen as the third major area of concern in the arguments advanced for and against the inclusion of literary texts. Such texts have therefore frequently been used to teach culture, in the anthropological sense of the term (2.50). Often the students could learn the everyday habits and customs of the people who speak L2 better and more accurately through other media than through literature. Using literary texts merely to extrapolate 'cultural facts' does not help the student to see what else the text has to offer him. It leads all too easily to superficial knowledge and to stereotyping. There is no doubt that the authentic message is set in a cultural context, but it does need a great deal of tact and knowledge to make the context intelligible and thus to make it increase the enjoyment and appreciation of the text. All too often the text had to serve merely as a source of information, in much the same way as a tourist guide (2.50).

From the sources it also became evident that literature was frequently excluded from the programs because educators felt that their students lacked the intellectual maturity for a full appreciation of the texts. The reason for this difficulty lies in the all too narrow definition of the term literature, in the expectation of explicit appreciation and in the excessive demand for a capacity to practice literary criticism.

The literary message was inevitably obscured where narrow nationalistic ends were sought. It also failed to arouse interest where the aim was to use it as purely documentary evidence, be it for history, geography, culture or where it was insensitively used for purely formal L2 practice. In short, literature tended to be a failure whenever it was used in a way in which it had never been intended.

But many educators have found that literary texts in the L2 programs can be justified if they are introduced

1) to arouse pleasure and interest in the literary message
2) to help in the students' educational development, i.e. their social and emotional as well as their cognitive and aesthetic development.
3) to give a greater appreciation of L2 through an authentic text
4) to provide a means of wider and deeper communication through building a shared frame of reference or common literacy.

The attainment of these aims hinges largely on an appropriate choice of the texts to be read. This question will be considered in the next chapter.

3. Documentation

2.1 Britton, J. "The Nature of the Reader's Satisfaction". *The Cool Webb*, M. Meek *et al.* ed. London: Bodley Head, 1977, 106-11.

2.2 Bettelheim, B. *op. cit.*; 0.30.

2.3 Littlewood, W.T. "Literature in the School Foreign Language Course." *ML*. LVI (September, 1975), 127-31.

2.4 Perle, F. "Die historische Lektüre in Französischen Unterricht an Realgymnasien und Realschulen." *ZFSL*. VIII (1886), 81-146. Perle was of the opinion that it could not possibly be the task of the school to give reading matter which is merely of an entertaining nature and so to offer to the youthful and easily excited mind opportunity for idle daydreaming. ("Von ROMANEN, NOVELLEN, LAUNIGEN ERZÄHLUNGEN, mit einem Wort von Unterhaltungs- Schriften irgendwelcher Art ist also NICHT die Rede... Denn es kann niemals die Aufgabe der Schule sein, dem ohnehin leicht erregbaren jugendlichen Geiste Gelegenheit zu müssigem Gedankenspiel zu bieten...") p. 110.

2.5 Wehrmann, K. "Bemerkungen zu Französischer Lektüre." *Archiv*. LXXVII (1887), 181-200. In this article Wehrmann expressed the view that for teachers of French it must be an obvious fact that the best works of French literature are unsuitable for the young, but that this undeniable fact has not yet been sufficiently acknowledged. ("Für den Lehrer des Französischen an höheren Schulen muss es eine auffällige Thatsache sein, dass die bedeutendsten Schöpfungen auf dem Gebiete der modernen Litteratur durchaus ungeeignet sind für die Lektüre und damit auch für die Erziehung der Jugend. Gilt dieses für fast alle modernen Sprachen, so für die Französische ganz besonders... Wir konstatieren nur eine Thatsache, die unseres Wissens noch nicht genügend hervorgehoben worden ist und die keiner leugnen kann.") p. 181.

2.6 Sumichrast, F.C., de. Review of the *Charpentier Series of French Fiction*. *MLN*. VI (April, 1891), 104-05. Sumichrast was of the opinion that "French writers of fiction, with some few exceptions, affect subjects not generally considered suitable for the entertainment of the instruction of youth." p. 104.

2.7 Kastner, V.E. "De la littérature dans les écoles." *MLQ*. VII (December, 1904), 179-81. In this article, Kastner wrote: "... avant de faire un choix quelconque, souvenons-nous premièrement que les poètes et tous les penseurs adressent le résultat complexe et mêlé de toutes leurs idées non pas à la jeunesse, mais à l'expérience: aux hommes." p. 180.

2.8 Klotzsch, A. Review of *Uber die französische Lektüre an Realgymnasien* by O. Ulbrich. *ZFSL*. VI (1884), 288-91. Both Klotzsch and Ulbrich comment on the proposed recommendation brought forward at the third conference of headmasters, held in Hannover, that all novels, short stories, travel stories, humourous stories and articles dealing with specific disciplines be omitted from the reading lists. They point out, however, that the official guidelines (1882) do in fact, allow and recommend 'samples of discussion, oratory and letter style'. p. 289.
Perle (2.4) pointed out that the guidelines in effect in 1886, did not allow for 'bellettristic' reading material. p. 137.

2.9 Chafe, W.L. "The Nature of Language". *Foreign Languages and the Schools: A Book of Readings*. Edited by M.R. Donoghue. Dubuque: W.C. Brown Co. 1967, 68-76.

2.10 Haller, R.W., *op. cit.*; 1.24. In this article, Haller expressed the view that in the Victorian era pedantism and idealism reigned, but that secondary education was only for the elite. Modern languages were taught to give access to the cultural, scientific and economic life where L2 was spoken. This only concerned the few. This use of modern language teaching was no longer warranted. The sole aim of the program was now to give "informational facts and to teach for social efficiency."

2.11 Hocking, E. "The Conspiracy Against the Modern Classics." *MLJ.* XVII (November, 1932), 81-90. In this defense of teaching the literatures of modern languages, Hocking attacked the so called 'new aim' of teaching facts about the foreign country. "... the new type of synthetic reader ("the so-called cultural readers") appeared as a result of the clamor that most of our students drop the study after two years, and that therefore the time spent on language training is lost"; - to provide "factual information of intrinsic value p. 88... The literary objective is being abandoned as unattainable or undesirable or both. Hence the new aim - that of teaching "facts about the foreign country, its history, geography, politics, science and biography of its great men." p. 89.

2.12 Foster, D.V. "France Not French." *MLJ.* XXIV (February, 1940), 378-80. Foster maintained that progressive education 'has demanded practical values' and that the subject matter had to change... "With modern education comes the need for fusion with another language, with English, with history, with art, and with various other school subjects." He felt that the study of a nation should include geography, history, religious and political systems of the country, the language and the personality of the people. p. 378.

2.13 Aubéry, P. "Contemporary French Civilization." Lecture. Toronto: Ontario Modern Language Teachers' Association Meeting, 1977. In his introduction to a new journal, *Contemporary Civilization*, devoted to the study of 'French-Speaking Cultures Throughout the World', Aubéry stated that articles of a literary or linguistic nature will not be accepted.

2.14 Martini, W. "Victor Hugo in der Schule." *NS.* XXV (Juli, 1917), 213-23. In this article which betrayed a strong preoccupation with the psychology of nations, Martini expressed the view that French literature is for men of the world ("Weltmänner, Geniesser und Kenner"). p. 217.

2.15 Rivers, W. *op. cit.*; 0.19. On page ten, Rivers stated that there are more students, that there is less time available for L2 learning as part of the training for a vocation or a profession and that many students have not got "the background of literary culture which would make the foreign literature more accessible to them".

2.16 Kastner, V.E. *op. cit.*; 2.7. Kastner expressed the opinion of many educators of his time when he wrote "... il est du devoir de tout maître d'enrayer les instincts, et de diriger les penchants... Il faudrait... rechercher ces livres qui mettent en jour les penchants du bien, du vrai et du beau." p. 180.

2.17 Selge, P. "Was soll im französischen Unterricht auf Realschulen gelesen werden?" *ZFSL.* XXIII (1901), 231-38. Selge was of the opinion that faith 'in the ultimate victory of the good, the noble, the beautiful' should be strengthened in the young by all means possible.

For this reason he objected to the reading of fables such as La Fontaine's "Le rat qui renonce au monde", because the children would discover soon enough in real life that there are hypocrites in the world, that they do not need to learn it "from the mouth of their teachers". pp. 232-233.

2.18 Lion, C. Th. Review of *Cinq Semaines en Ballon* and *Le Tour du Monde en 80 jours* by Jules Verne. *ZFSL.* VI (April, 1885), 270-71. Although he recognized the 'good points' of Verne's novels, Lion felt that they do not belong in the classroom. Fiction

and exaggeration take too large a place to consider the texts exemplary. ("Die erneute Lektüre der *Voyages extraordinaires* hat mir trotz der vollen Anerkennung ihrer vielfachen guten Eigenschaften die feste Uberzeugung verschafft, dass sie als Klassenlektüre in die Schule nicht gehören, das Romanhafte tritt zu sehr in den Vordergrund, nimmt einen zu grossen Raum ein und ist dabei zu überspannt, als dass man glauben könnte, den Schülern damit etwas Mustergültiges zu bieten...") p. 270.

2.19 Frazer, N.L. "The Bases for Determining the Reading of English Literature." *Modern Language Teaching.* I (June, 1905), 97-103.

2.20 Sumichrast, F.C. de. *op cit.*; 2.6. In his description and review of the Charpentier series, Sumichrast of Harvard University, offered some general comments on suitable texts for schools. But he stated that "(the) milk-and-water insipidities of those authors writing especially for 'la jeunesse' which have so long been regarded in France as particularly suited to virgin minds are so appallingly dull that American readers could not tolerate them'. p. 104.

2.21 Selge, P. "Das Elend der französischen Schullektüre und Vorschläge zur Abhilfe." *ZFSL.* XXII (1900), 224-30. In this article, Selge described the changing reasons for reading in the L2 programs. He discussed how the extremely moralizing stories 'about boys, such as are not to be found on earth', through the grace of God and their own unalterable virtue, triumph over all difficulties, while the evil doers, who had tried to harm them, are found out and punished. How then the books for children became excessively didactic. The father 'told' the story and was interrupted after every few sentences by the knowledge-hungry child, asking questions pertaining to all fields of knowledge. The watchword being 'Thou must, thou shalt learn, even at play.' Selge charged that while in L1 this trend had been overcome, this type of writing was still prevalent in the L2 programs, where it was doing more harm than it ever did in L1, since what is read at school often constitutes the only contact with the literature of L2.

2.22 Leitsmann, E. Review of *Französisches Lese - und Lehrbuch.* 1. Teil, 1. Schuljahr, by W. Knörrich. *ZFSL.* XXVI (1904), 263.

2.23 Sturmfels, A. Review of *Les Contes de ma mère l'oie.* par Ch. Perrault, zum Schulgebrauch mit Wörterverzeichnis herausgegeben von Dr. L. Appel. *ZFSL.* XXII (1900), 215-16. Sturmsfels was of the opinion that fairy tales should have no room in the programs. The texts used should introduce the pupil to 'real France'. The vocabulary should be that of the present day and the content bring about a knowledge of the people ("Kenntnis des französischen Volkstums").

2.24 Oeckel, F. "Zum neusprachlichen Bildungsziel." *NS.* XLI (September, October, 1933), 329-35. Oeckel maintained that French children's literature did not correspond to the aim of German education and did not really show the French in their true light. This was the day of the 'Volkheitskunde', which grew out of the efforts to define the national character and the psychology of the nations (see Chap. 1).

2.25 Speyer, F. Review of *Lesebuch für den französischen Unterricht,* von Jacobs - Brincker - Fick. *Archiv.* XC (1893), 461-62.

2.26 Bachmann, F. Review of *Album poétique, dédié à la première jeunesse,* par Marie Meyer. *Archiv.* LXXXIV (1890), 214-16.
In his own words: "...Sollte ein deutscher Vater, eine deutsche Mutter wirklich Freude daran haben, wenn ihre "LA PETITE FILLE, ASSEZ MIGNONNE, ASSEZ GENTILLE," ihnen bei den erwähnten Gelegenheiten ein paar französische Verschen hersagt? " p. 215.
With regards to the German fables in French, he felt "zu der Frage veranlasst ob denn das Buch wirklich für die 'deutsche' Jugend bestimmt sei. Sollen unsere 'deutschen'

Kinder die Perlen der deutschen Jugendliteratur wirklich zuerst oder mindestens mit dem Original in französischer Fassung kennen und lieben lernen"? p. 215.

2.27 Benn, T.V. and Cross, D.L. "The Contemporary French Novel in School and Later." *ML.* XIII (October, 1931), 11-17. In this article, the authors of Leeds, England, discussed the unavailability of suitable contemporary French fiction for students in the sixth form who are supposed to have achieved a good reading ability. The authors condemned the timidity of teachers who provide only the most conventional and 'safe' texts, safe particularly from the moral point of view. It was in this context that they made, the unwarranted statement about children's dislike of the Comtesse de Ségur. The statement flies in the face of the fact that her books continue to be published and are still widely read. (See "Discussion of the arguments" in this chapter.)

2.28 Hempl, G. Review of *Kinder und Hausmärchen der Gebrüder Grimm.* Selected and edited by W.H. Ven der Smissen. *MLN.* 1 (May, 1886), 77-78. Hempl did specify that it is the extensive use of children's literature that constitutes the danger, when he wrote: "... one who has had experience in teaching German prose-composition knows how difficult it is to correct the perverted ideas as to the use of words and construction, that are acquired by students whose early reading has consisted largely of poetry and fairy-tales. Such a teacher will surely hesitate before putting into the hands of a beginner a book commencing 'Einem reichen Mann dem ward seine Frau krank'. pp. 77-78.

2.29 *Les Heures Joyeuses.* Series of readers for French children aged 10-15 years. Reviewed in *ML.* XXXI (September, 1950), 124. The anonymous reviewer stated "there is... one serious flaw inherent in such series when it is uprooted from its native soil. The vocabulary is too wide for the books to be read quickly by exactly equivalent ages, and if one waits until the vocabulary of the class is up to a reasonable standard, the story loses its charm."

2.30 Davies, W.R. "Education and Literacy." Public Lecture. Toronto: Ontario Institute for Studies in Education, 1974. In this lecture, Davies recalled his first experience of 'common literacy'. When still a small boy, he was watching a workman doing repairs in the basement. Presently, the master called down "Sam, Sam! " The workman replied, much to the amusement of all, "Speak Lord, for thy servant heareth." All knew the origin and the context of the rejoinder, a quotation from the Bible. It was in the days when Bible reading was a part of everyday life.

Similarly, H.H. Vail, in A History of the McGuffey Readers. New edition. Cleveland: Burrows Brothers & Co., 1911, pointed out that several generations of pupils in a number of States had used these readers. Any allusion to any event or character in these texts was immediately understood by thousands of people.

For a more recent example:

R. Minder. "Soziologie der deutschen und französischen Lesebücher." *Die Diskussion um das deutsche Lesebuch.* Edited bt H. Helmers. Darmstadt: Vissenschaftliche Buchgesellschaft, 1969, 1-13.

Minder referred to the French school system in which the same texts are studied by all pupils. He wrote that it was common practice in official documents or in the courts to quote from authors like La Bruyère. It can be assumed that all readers or hearers will understand at once the meaning, the context and the implications. p. 4.

2.31 Moore, W.G. "The Teaching of Classical French and German Literature in School and University." *ML.* XXI (October, 1939), 21-27. In this paper read to the Oxford Branch of the MLA, Moore stated: "If... we can show classical literature to be a new world of thought and poetry to which men preparing for all kinds of specialized professions may enter with enjoyment and profit, then we shall be creating something

like that culture and that poise which have resulted from the study of the ancient humanities." p. 27

2.32 Assistant Masters' Association. "Suggestions for a Modern Language Curriculum." *Modern Language Teaching*. I (December, 1905), 241-45. The Association felt that "The teaching should be directed towards broadening the minds of the learners... It should give them some acquaintance with the chief literary masterpieces" and that it should also afford some knowledge of the manners and customs, habits of thought and history. p. 241.

2.33 Kittson, E.C. "The Next Step." *Modern Language Teaching*. IV (April, 1908), 84-86. At the MLA (U.K.) Meeting of 1908, Kittson discusisng the importance of reading literature said: "... it is very nearly impossible for a man to be truly enlightened without being something of a reader; and our aim should be to turn out enlightened men... Never having been introduced to (great) authors... (the young man) draws his opinions from his halfpenny newspaper, which, with the music-hall, completes his education... I am inclined to think that this is the chief contribution modern language teaching will make to secondary education; it will raise the general intellectual standard and widen the outlook of our pupils by introducing them to what is most beautiful and most valuable in modern literature..." p. 85.

2.34 Beck, C. "Die Literaturgeschichte im Unterricht fremder Sprachen." *NS*. XXII (December, 1914), 542-44. In this article, Beck stated that the noblest duty of modern language teaching was to give mental training, sharpening personal judgement and giving new content, familiarizing the pupils with new thoughts ("Die pflege des gedankens ist die vornehmste aufgabe des fremdsprachlichen unterrichts... Diese aufgabe wird nach zwei seiten hin erfüllt, in formaler hinsicht, indem erkennen und urteil geschärft werden, in materieller, indem dem geist neuer inhalt zugeführt, indem er mit neuen gedanken bereichert wird... Letzteres kommt mit vorzug durch das lesen der fremdsprachlichen texte, die schrifstellerlektüre zustande.") p. 542.

2.35 Hulme, W.H. "Scholarship as a Bond of International Union." *PMLA*. XXXII (1917), LXXVIII-C. In his Chairman's address, Hulme expressed his conviction that common scholarship draws nations together: "... Nothing is destined to have as rich results in bringing about a spirit of international good will and banishing prejudice as the study of modern languages and literatures." p. XCIC.

2.36 Underwood, E.G. "The Road Before Us." *ML*. I (October, 1919), 1-7. In his editorial of the new Journal of the MLA (U.K.), intended to be "A Review of Foreign Letters, Science and the Arts" Understood wrote: "... Modern Studies are the study of man in all his higher activities... We are and must be, concerned with modern studies as an instrument of culture, and by culture we mean that training which tends to develop the higher faculties, the imagination, the sense of beauty, and the intellectual comprehension, clearer vision, mental harmony, a just sense of proportion, higher illumination - these are the gifts that culture ought to bring..." p. 1.

2.37 Wilner, O.L. "The Foreign Language Teacher and the Curriculum. " *MLJ*. XXXIII (November, 1949), 499-509. In this paper read to the annual meeting of the Southern Wisconsin Education Association, Wilner said: "... the creative arts ARE the greatest of teachers, and literature is the most useful of the creative arts, can express the greatest number and variety of ideas in ways best understandable by the largest numbers of people... I believe that the literatures are the great teachers of human wisdom and integrity..." pp. 507-508.

2.38 Angus, F.R. "Advanced High School French in War Times." *MLJ*. II (May, 1918), 352-59.

2.39 "From Here and There." *MLQ*. V (December, 1902), 175. The anonymous author of this "Note" writes: "Even one who knows what it is 'to read Plato and Homer with

his feet on the fender', may yet sigh for the day when our public schools will succeed in sending out the AVERAGE boy with a taste for what is good in literature and art, with the promise of sound and independent judgement, a reluctance to take things secondhand, and to talk glibly of one literature as 'miserably inferior' to another, until he has a fair knowledge of both." p. 175.

2.40 Kittson, E.C. *op. cit.;* 2.33. Noting the spontaneous applause that greeted every reference to the teaching of literature, Kittson said: "... it would seem we are at last agreed that if a boy learns a foreign language at school he does so in order to gain that peculiar advantage that comes from being conversant with the thoughts, feelings and ideals of another nation: and that these are found best expressed in the nation's literature." p. 84.

2.41 Hocking, E. *op. cit.;* 2.11.

2.42 Münch, W. Review of *Die neue Sprachkunst*, by W. Weil. *NS.* VI (1884), 286-87.

2.43 Lecky, E. "Modern Language Teaching." *Longman's Magazine.* XXXII (June, 1898), 158-68.

2.44 Kittson, E.C. *op. cit.;* 2.33.

2.45 MacAlister, J' "The Study of Modern Literature in the Education of our Time." *PMLA.* III (1887), 8-16. Address to the fifth annual convention of the MLA of America, by the superintendent of the Public Schools of Philadelphia.

2.46 Fleure, H.J. "Suggestions for a Regional Study of France through French Literature." *Modern Language Teaching.* XV (March, 1919), 45-48.

2.47 Canu, J. "Littérature et Géographie." *PMLA.* XLVIII (September, 1933,) 919-42.

2.48 Weinert, H.K. "Aufgaben und Möglichkeiten Literarischer Frankreichkunde." *ZfSL.* LXXVII (1967), 1-11.

2.49 Hocking, E. *op. cit.;* 2.11.

2.50 Bouvier, B. "La Lecture Analytique." *NS.* XVIII (Oktober, 1910), 321-35. In this address, Bouvier spoke against the anthologies in which the selections are grouped "sous l'idée déplorable de faire servir la lecture littéraire à la connaissance des fameuses 'realien', comme s'il importait vraiment d'enseigner à des jeunes gens, qui, s'ils en ont besoin, s'y assoupliront en deux ou trois semaines, les petites habitudes de la vie journalière en pays étranger; comme si les grands écrivains étaient bons pour leur inculquer des notions de géographie, d'économie politique ou de statistique, ou même pour les piloter dans Paris et la province, à la façon d'un portier d'hôtel ou d'un interprète assermenté." p. 327.

2.51 Hester, R.M. "From Reading to the Reading of Literature." *MLJ.* LVI (May, 1972), 284-91. In this article, Hester of Stanford University, wrote that when presenting literature at the intermediate (middle) level, the teacher must "strive to bring out the subtle signs of language that allow a deeper understanding of the culture which uses that language... literature (must) be approached whenever possible as a key to the language and culture which the learner is studying." p. 288.

2.52 Kintanar, T. *op. cit.;* 0.10. Kintanar stated in this article, that literature is still "one of the best ways of transmitting culture in written form." She felt that literature can be used to teach culture both in the sense of belles lettres and of way of life.

2.53 Littlewood, W.T. *op. cit.;* 2.3. Littlewood wrote "The world created in the world of literature is the foreign world and literature is thus a way of assimilating... knowledge of this foreign world... Literature is amongst several means of access to the foreign culture in the widest sense..." p. 129.

2.54 Homer, M. *op. cit.;* 0.8. Homer also expressed the importance of literature for the teaching of culture.

2.55 Vaughan, W.W. "A Plea for Charity for Accuracy and for Better Literature." *Modern Language Teaching.* XI (February, 1915), 2-6. In his presidential address, Vaughan

said: "It will indeed be sad if the fortitude of France does not make us dissatisfied with what we know and what we teach of French literature. Such spirit and such patriotism have their roots in a deeper soil than that suggested by the French novels set out in our clubs, even in those we have seized for the schoolroom. No, to understand and to make others understand, we must penetrate the tenderness of the old French poets: the Patriotic rhetoric of Racine, and Corneille, the humour of Molière; the moving and sometimes exaggerated pathos of Victor Hugo." p. 6.

2.56 Martini, W. *op. cit.;* 2.14. In this article Martini affirmed that through language and literature comes the knowledge of a people, that they are the mirror of the soul of the people. He used the terms of "Erkenntnis des Volkstums" and "Widerspiegelung der Volksseele". pp. 213-215.

2.57 Osborne, C.H.C. "The Advanced Course Syllabus 1917-1919." *Modern Language Teaching.* XV (March, 1919), 52. In this discussion of the Report of the Committee on Modern Languages, Osborne commented on the opinion expressed that the reading of foreign classics is "'one of the most important sources of historical enlightenment', as the means of acquiring a knowledge of the manners, the way of thought, the ideals, and all the atmosphere of a people; in other words, as the most direct key to national character. A great part of the history of a nation is to be found in its highest literature..." p. 52.

2.58 Elton, O. Review of *La Littérature, Création, Succès, Durée,* by F. Baldensberger. *MLR.* IX (July, 1914), 389-91.

2.59 Karbe, W. "Die Erwartungen, die deutsche Schulverwaltungen an den fremdsprachlichen Unterricht knüpfen." *Neusprachlicher Unterricht II.* Edited by K.H. Flechsig. Weinheim: Beltz, 1970, 49-59.

2.60 Steiner, F. "Teaching Literature in the Secondary Schools." *MLJ.* LVI (May, 1972), 278-84. In this article, Steiner of Glenbrook High School, U.S.A., wrote of the "rationale for the study of literature in high school: it should be taught at this level because it offers the greatest insights into the character of a people." p. 279.

2.61 Fruit, J.P. "A Plea for the Study of Literature from the Aesthetic Standpoint." *PMLA.* VI (1891), 29-40. Fruit, of Bethel College, wrote in this article "Do you know why we have just now such a dearth of literary artists? It is not because this age is not as great as any past. It is because the masters in literature are not studied. What eminent artist has there been who did not study diligently the masters before him? Through persistent study of creative workmanship the inborn creative aptitudes are developed, and the student becomes an artist p. 38... If (students) had read the masters and read them creatively they could never be satisfied with manufactured literature.

It is a lack of teaching in our schools that we have so few writers of more than moderate inventive ability..." p. 39.

2.62 Learned, M.D. "Linguistic Study and Literary Creation." *PMLA.* (1910), XLVI-LXV. Parts of this presidential address read: "Language and Literature... must ever be the greatest factor in civilization and the true index of a nation's culture. The teachers of languages are the real builders of the thinking nation. p. XLVI.

... It is a vital question for us as teachers of modern languages, whether our national greatness shall go up in airships and build castles in the air to last for a day, or record its life in imperishable forms of literature and art and take its part in this struggle... between the material and the cultural forces in our intellectual life. p. XLVII... The highest ideal of intellectual effort in any people is the creation of a national literature reflecting the life and times against the great background of human history - in a word, its life expressed in the forms of literary art. The foundations of this literary art rest upon an efficient study of foreign tongues and literatures in their relations to the growth of the national language and literary creation. p. LX...

The true aim of linguistic study is to inform, inspire and adapt the technique of the masters to the literary conditions or our land and time for the creation of a lasting immortal literary form... p. LXIV.
Linguistic study will lead... to literary creation and rear a new race of poets who shall create a new Hellas in far-off Hesperia, a new Parnassus of Greek and Barbarian, a new ARS POETICA AMERICANA." p. LXV.

2.63 Wechssler, E. "Der Bildungswert des Französischen für die deutsche Schule und den deutschen Geist." *NS.* XXX (Januar-Februar, 1922), 1-12. One of the leading spokesmen of the Kulturkunde, Wechssler wrote in this article, that the only help and salvation was to recognize the character of the enemy, to see through him, to study his great gods and goddesses and so to be able to surpass them. ("Am Franzosentum zum Deutschtum erziehen", is the essence of his message.)

2.64 Stäger, L.A. "Speaking as Means and End of Language Teaching." *PMLA.* II (1886), XVII-XXIII.

2.65 Ash, C.R. "The Teaching of Foreign Literature." *Modern Language Teaching.* V (June, 1909), 106-08. The teacher of St. Paul's Girls' School's response to the questions raised in Kirkman's Discussion Column. (0.4)

2.66 Helman, E. "Learning Foreign Language Through Literature." *A Handbook for Teachers of Spanish and Portugese.* Edited by D. Walsh. Lexington, Mass.: Heath and Co., 1969, 43-52.

2.67 Rolfs, -. "Der französische Unterricht in den mittleren Klassen als Vorbereitung auf den Unterricht in den Oberen." *ZFSL.* XVIII (1896), 134-36. Paper presented at the course in modern languages in Cologne.

2.68 Anderson, M.E. Review of *Premières Aventures de Robinson Crusoé* by D. Defoe. Edited by A. Wilson-Green. *MLJ.* III (January, 1929), 340-41.

2.69 Barlet, S. "L'Enseignement de la littérature française dans les écoles anglaises." *Modern Language Teaching.* I (April, 1905), 43-52.

2.70 Jan, I *Essai sur la littérature enfantine.* Paris: Editions Ouvrières, 1969.

2.71 Vandergrift, K.E. "Children as Critics." *Literature With Children.* Edited by M.D. Cohen. Washington: Association for Childhood Education International, 1972. 24-27.

2.72 *Report of the Ministerial Committee on the Teaching of French.* R. Gillin, Chairman. Toronto: Ministry of Education, 1974. This Report is commonly referred to as the "Gillin Report".

2.73 Clément, H. *Les Livres qu'ils aiment.* Paris: L'Ecole, 1966. Survey carried out among five thousand children between the ages of nine and fourteen.

2.74 Early, M.J. "Stages of Growth in Literary Appreciation." *English Journal.* XLIX (March, 1960), 161-67.

2.75 Parvin, V.E. *Authorization of Textbooks for the Schools of Ontario 1846-1950.* Toronto: University of Toronto Press, 1965. In particular, pages 91 and ff.; 113 and ff.

2.76 *Littérature enfantine et collaboration internationale.* Rapport d'une enquête et liste de livres. 2e édition. Genève: Bureau international d'éducation, 1932. Mention might also be made of the work of Lepman, in the postwar years.

2.77 Brooks, P. "Foreword ." *The Child's Part.* Edited by P. Brooks. Yale French Studies, No. 43 (1969), 3.

CHAPTER 3

THE SELECTION OF LITERARY TEXTS

'What (the child) does need are the right books at the right time'

Bettina Hürlimann (1967, 3.1) strongly emphasized this point in her introduction to a history of children's books in Europe. The great question is, of course: just what are the right books?

A number of critics have pointed out that the field of children's literature is different from most other fields. The 'product' is only in rare instances evaluated by the consumer. The adult discusses, chooses and pays for what, in his eyes, is 'right' for the child. In this sense, Paul Hazard (1944,3.2) wrote of the oppression of children by adults. He went on, however, to point out that children have managed to defend themselves. Thanks to their unerring taste, the worthwhile books have survived.

Such a defense is possible in the L1 situation, where children see books in libraries and bookstores and hear siblings and friends discuss the stories that have appealed to them. They can borrow, exchange and request books.

With respect to L2, children rarely have such possibilities. Their only contact with the literature of L2 are the texts chosen by teachers or administrators. (2.21) Moreover, the time for such contact is much shorter. It seems therefore reasonable to assert that if the L2 learners are to become readers who turn to literature for pleasure, personal development and information, the choice of texts to be read should be made with even greater care than in L1 education.

This chapter will describe which of the possible options, both in terms of period and of genres, educators considered 'right' for L2 programs. The educational aims that determined these choices will then be described. A discussion of the findings will aim to establish guidelines to help teachers in their selection of literary texts for the L2 programs.

1. Considerations in Selection: Periods of Literature and Genres

The earliest French texts date from the Middle Ages and literary production has gone on at an ever accelerating pace, in all the major genres. There is so much to choose from, that the teacher has 'l'embarras du choix'.

In the sources it became quickly evident that many educators had quite definite ideas as to which period, genre or author was 'right' at a determined stage of the L2 program. For the sake of clarity, the question of period will be dealt with first and the question of genre after.

Periods of Literature

Since French literary production has gone on for more than five centuries, the question of sequencing has on several occasions been raised by L2 educators. Some of them maintained that it was better to read texts in the chronological order of their appearance, while others felt that it was more efficient to begin with the most recent texts and work backward in time. Both groups had a number of arguments to support their opinion.

The chronological order was favoured by teachers who felt that an overview of the field was necessary before the in-depth study of individual texts could be attempted. "Erst

Ubersicht dann Einsicht" was the opinion of the teachers at the Cheltenham conference (1890, 3.3). The ability to place a text in its historical, social and cultural context was felt to be a prerequisite for understanding and appreciation.

Until the early decades of this century there was widespread interest and pride in human achievement in the fields of science and technology. This trend was strongly felt in the humanities also. To many teachers, reading literary works in the chronological order of their appearance afforded yet another avenue of perceiving growth and development.

Educators who held that each child has to go through the same stages of development as the nation as a whole (2.69; 2.70), advocated quite naturally also a chronological sequencing of the texts.

A few teachers like Ash (1909, 3.4) were of the opinion that the texts of the classical seventeenth century had a more limited vocabulary than the more recent ones, and were therefore more accessible to the students at the intermediate level.

Many other teachers, however, maintained that it was better to begin with modern authors and work backward in time. They felt that recent writings had much greater appeal for the young, whose concerns were with the present (Bowen 1894, 3.5; Degenhart 1913, 3.6; Alpern 1933, 3.7).

Texts by modern authors were also felt to give a more accurate picture of the target culture (see also Chapter Two, Section 2a). Moreover, the language was considered to be closer to the spoken language than the language in texts of bygone centuries.

Setting side by side the different arguments, it became evident that they strangely resembled each other.

Some educators advocated teaching literary texts in the order of their appearance, because they felt that it gave the students a better understanding of human progress and development. Some educators also maintained that the older texts were simpler in thought and vocabulary and therefore more appropriate for the younger students or for those at the intermediate level.

Other educators preferred working backward in time, because they felt that texts by contemporary authors were more likely to interest the students and to give them a greater insight into the target culture. This interest would help them to appreciate the texts and so to persevere in their studies and work to the 'sources', the early periods of literature. These educators also underlined that the language in the texts by contemporary authors was more like the language spoken today.

Aside from the question of sequencing, trends of emphasis on certain periods became evident in the sources.

Texts from the Middle Ages were published throughout the whole period. This was done most frequently in the form of books called *Contes et Légendes*.

The sixteenth century was sparsely represented. Readers and anthologies contained the occasional poem by Ronsard, or an expurgated version of excerpts of Rabelais' *Gargantua* (3.8).

When referring to the French classics, educators normally implied the great authors of the seventeenth century. Until the end of the interwar years, these authors were widely considered a vital part of the L2 program, particularly where the aim was a 'truly liberal education'. Among the different authors and texts, Fénelon's *Télémaque*, initially written for the education of the Dauphin, Louis de France, was for many decades a standard text for L2 learners in all geographical areas considered in this study. The tragedies of Corneille and Racine, and, to an even greater extent, the comedies by Molière figured largely in surveys of texts used in the schools and on lists of new school editions. Philosophers like Descartes and Pascal were read at the advanced level, while younger students were made to ponder Bossuet's *Oraisons funèbres*, at times edited with the particular mention "à l'usage des écoles". Many educators considered La Fontaine's fables a 'must'. In some instances,

this was done in somewhat ambivalent terms. So Lion (1882; 3.9), who wrote that there was really no time in school to deal with such things as fables, but that whoever did not know 'The Crow and the Fox' did not know French. Some of La Fontaine's fables continue to figure in textbooks, but gradually the other classics almost disappeared from the L2 programs, at all but the advanced level.

Voltaire's *Charles XII*, a well documented history of the Swedish king whose immense dreams brought him fame but eventually led to his death and the ruin of his country, was widely read until the interwar period in Ontario, the U.K. and Germany. Otherwise, texts of the eighteenth century did not seem to receive much attention.

On the other hand, works of the nineteenth and twentieth century became ever more prominent in surveys of texts read in or out of school, as well as on lists and reviews of new school editions. Writers like Daudet, About and Maupassant knew great popularity and continue to be published. Others, like Erckmann-Chatrian, two writers who published together a number of texts describing life in the Alsace in the latter half of the nineteenth century, and Souvestre, who described quiet and contented existences of the same period, were favourites until the interwar years. They have now faded into the background. Authors of the Romantic School were recommended by many educators and received special emphasis in the U.K. and in Germany, particularly until the postwar years.

Texts written for children by authors like the Comtesse de Ségur, Malot, Verne and Dumas père are still on lists of library books (3.10) and have continued to appear in readers and new school editions until the present time.

During the postwar years, the emphasis seemed to shift more and more to authors of the twentieth century. Novels like Alain Fournier's *Le Grand Meaulnes*, Duhamel's *Notaire du Havre*, Saint Exupéry's *Vol de Nuit* and *Le Petit Prince* and Camus' *L'Etranger* figured prominently on many lists of the advanced program. In Ontario, novels by French-Canadian writers like Gabrielle Roy and Germaine Guèvremont were read at the same level. At the present time, immersion classes which use the *Méthode dynamique*, texts by Corriveau, Marlel and Bernard, Quebec authors writing specifically for children, are studied in detail in the junior grades. The first two wrote detective stories and science fiction. Bernard's novel is set in the early days of New France.

Literary Genres

A. Prose

Among literary prose texts, short stories, novels, regionalist literature, historical writings and texts written particulariy for children received varying amounts of emphasis and will be considered briefly in turn.

a) Short Stories

To many educators like Bowen (1894; 3.5), Schinz (1919; 3.11), Brooks (1964; 3.12) and Kenney (1977; 3.13) the short story seemed a particularly well suited form of writing for the L2 programs. Some teachers underlined the mastery with which authors like Maupassant wrote. To others the length of the texts was particularly attractive: students were less likely to lose interest than when longer works were attempted. Yet other teachers felt that the variety of topics covered afforded the opportunity to cater to different tastes and interests.

b) Novels

In the U.S.A. novels were read in the schools since the inception of the L2 programs. During the interwar years, when the emphasis was on wide reading, a great many novels such as *Colomba*, *Les Misérables*, *Sans Famille*, *Le Tour du Monde en 80 Jours*, appeared in the

surveys of texts used. When the initial distrust of the genre had been overcome in the other countries, school editions of novels were also published there in increasing numbers. The reviews seemed to indicate that these texts were used quite extensively, particularly until the 1950s.

c) Regionalist Literature

The regionalist novel, or 'Heimatroman', received a great deal of attention during the interwar years, particularly in Germany, the U.S.A. and the U.K. This coincided with a considerable production of such texts in France, the appearance of works by Pourrat, Châteaubriant and Giono, among others. Interestingly enough though, these authors were not well represented on the reading lists. Writers like Sand and Daudet, with their somewhat idyllic descriptions of rural life, were read instead. This same trend was also strong in L1 education in Germany. Only in recent years did educators object that the life depicted in these texts did not correspond to the realities of rural life of the present time and even less to the experience of the vast majority of school children, who live in urban centres (Broadcasts; 3.14).

d) Writings of a Historical Nature

Texts of a historical nature were widely read in the U.K., Germany and Ontario. The popularity of Voltaire's *Charles XII* was mentioned earlier. In Germany, authors like Michelet, Guizot, Ségur and Thiers, who wrote largely on historical topics, were strongly represented in surveys of books read, until the interwar years.

The tendency to select a text because it was of a historical nature, did not go without opposition. Ripman (1919; 3.15), for example, is reported to have objected to the "historical tail wagging the literary dog".

In the U.S.A. the reading of literary texts of a historical nature appeared to have been much less prevalent. Some educators like Garner (1892; 3.16) were in fact of the opinion that more of it should be done.

e) Texts Written Specifically for Children

According to the sources, notices of new publications and book reviews, school editions of books written particularly for children and adolescents were published in great numbers. It seems reasonable to surmise that throughout this hundred year period there was a certain demand for such texts. It is, however, interesting to note that, with the exception of the readers used at present in French immersion classes, readers which were initially prepared for native speakers, little evidence could be found that present day authors of children's literature are read. Authors of the seventeenth and nineteenth century continue to dominate, whereas in adult literature authors of the twentieth century have practically eclipsed the earlier writers.

B. Poetry

Educators were divided in their opinions whether or not poetry should be studied in the L2 programs at the school level. In the U.S.A. and Ontario, teachers like Péchin (1917; 3.17), Brushwood (1950; 3.18), Homer (1977; 3.19), felt that poetry should be an integral part of the program. Other teachers felt that, on the contrary, poetry did not belong in an L2 program, particularly not at the beginners' and middle levels. They contended that poetry is the most concentrated form of language and therefore beyond the grasp of the pupil. These educators did, however, not specify what type of poetry they had in mind. In French literature there is the whole gamut from the épopées of the middle ages, to the esoteric poems of the symbolists and the verses for children written in our own day, to choose from.

In the U.K., a surprising situation seemed to have held. Many educators like Tilley (1908; 3.20), Clarkson (1939; 3.21), and the authors of the IAAM Report of 1949 (3.22) remarked on the difficulty English students had in appreciating French poetry. Nevertheless, the genre appeared to have received considerable emphasis in the L2 programs.

In Germany, the place accorded to poetry seemed to have come full circle in this hundred year period. Until the turn of the century it was customary to spend half a year with one text. The teacher had therefore to choose selections sufficiently long and interesting to hold the pupils' attention, and containing enough 'weighty' material for study for that length of time. Poetry evidently could not fit into that scheme, although there was evidence that it was used for certain language exercises.

By 1912 a change had taken place. An extensive annotated list of authorized school editions (Tappert 1912; 3.23) comprised a number of books of poetry for the middle stages of the L2 programs. At about the same time, the Ministry of Education demanded that poems should be read and learned. Articles on how this could best be achieved appeared in the professional journals. From that time on and until the end of the interwar period poetry, lyric poetry in particular, received a great deal of emphasis.

Some recent articles seemed to indicate that at present, poetry has once more receded into the background. Ludwig (1973; 3.24), for example, wrote that many teachers consider texts of a poetical nature irrelevant and that such texts are used less and less frequently.

C. Plays

Throughout this century of teaching modern languages as a school subject, plays received considerable emphasis in the programs. A distinction must however be made between classical and modern drama, seventeenth century and modern comedy, and children's stories written in dramatic form.

It was pointed out earlier that tragedies by Corneille and Racine and Molière's comedies were widely considered a 'must' for seniors, until the postwar years. At present, modern playwrights like Anouilh and Sartre seem to have taken their place on the reading lists. Comedies by the nineteenth century authors like Labiche, Augier or Sardou were widely read in all areas until the end of the interwar years. These writers too seem now largely replaced by contemporary authors like Ionesco, Pagnol and Romains. Children's stories in dramatic form appeared particularly popular at the turn of the century in the U.K. and, to a lesser degree, in Germany.

The question is, why did educators consider these periods and genres 'right' for their pupils? What criteria did they apply in their selection?

2. Views of the Child as Determining Factors in the Selection of Texts

The discussions of educators as to what constitutes the right book for the L2 learner, revealed not only a close relationship to the overall trends and emphases discussed in the first chapter, but also a changing view of the child. The view current at the time, directed the educator's consideration when choosing a text to be studied in class. The main points of view will be briefly discussed.

A. The Child Seen as a Character to Be Developed

'Will the text favourably influence the child's moral development? '

> ... Les lettres contribuent, plus qu'on ne pense, à adoucir les moeurs, à préserver les coeurs du ravage des grandes passions, à délivrer l'esprit de la tyrannie des préjugés et de l'empire de la coutume (p. 224)

wrote Mallet in his *Essai sur l'étude des belles lettres* (3.25). Desirable qualities such as honestry, a sense of responsibility and love of hard work were to be fostered through reading and studying the right books. It was the time of what Helmers termed the 'Gesinnungsbuch', which lasted until the end of the interwar period, both in L1 and L2 education. Before a text was considered 'right', it had to be found to be 'pure and unobjectionable' or 'unanstössig', terms used with almost monotonous regularity in the reviews of school editions.

The criteria of 'pure and unobjectionable' were frequently applied to a whole genre and the life of the author, as well as to the language and the content of the selection.

The almost general distrust of French novels was noted earlier. When teachers ventured to publish them in school editions, they were careful to point out that the texts were fit for young minds. Brette and Masson, for example, wrote in the preface of their edition of texts by About

> (the author) has also the grand merit of being readable, of avoiding the subjects that make modern French novels, in spite of all their cleverness, so decidedly objectionable. (3.26, pp. 6-7).

(See also notes 2.4; 2.5; 2.6; 2.8).

The demand that the life of the author be also pure and unobjectionable appeared most strongly in German reviews of school editions. Hemme's annotated list of 'lesser French authors' (1882; 3.27) might serve as an example. He expressed the view that Souvestre commanded respect, because of his blameless life, although his texts were sometimes a little dull. For works by George Sand he showed some hesitation. Her life had not been exactly blameless, but her writings had certain qualities and appealed to the young. Therefore, he felt that Sand might be recommended for private reading. An insoluble problem for Hemme were the well liked texts by Mérimée. The author had been an outspoken skeptic, and had often given way to mocking and scoffing. In Hemme's opinion, the author did not have to teach morals but should be moral himself. ("Der wahre Dichter soll zwar nicht Moral lehren, aber selber moralisch sein" p. 291).

In a similar line of thought, Kötz (1913; 3.28) defended the use of La Fontaine's fables as school reading by maintaining that while as a person, La Fontaine could not be held up as an example for the young, he embodied the 'national spirit' ('nationaler Geist'), thereby implying that this fact should make educators overlook certain biographical defects.

The demand that the language be pure and unobjectionable was strong until the interwar years. Schinz (1919; 3.29) for example, condemned the selection of non-classical texts, largely because of the language, when he wrote

> Not only... (did teachers) take non-classical texts, but among these non-classical texts they chose what were called idiomatic texts — and idiomatic means, more frequently than anything else, slang, or argot... Such texts, e.g. as *La Belle Nivernaise*, stuffed with slang, did more harm than good... And that tendency still prevails (p. 116).

The moral content of the literary text to be read was evidently a major consideration, particularly until the interwar years, and with selections intended for the beginners' and intermediate level. Fiction was considered harmful. Not only were the texts to 'preserve from evil', they should have a positive influence on the pupils, guiding them to what is good, beautiful and true (Kastner 1904; 2.16; Angus 1918; 3.30; Landesunterrichtsbehörde 1933; 3.31).

It was undoubtedly partly due to the preoccupation with the child's moral development that Fénelon's *Télémaque*, Bossuet's funeral orations, and Corneille's tragedies with their stress on honour and virtue were so widely read during the prewar years.

B. The Child Seen As a Future Citizen

'Will the text help the child became a loyal citizen and patriot? '

The preoccupation with fostering good citizenship and loyal patriotism through all subjects was particularly strong in Germany until the postwar years. Here, in selecting literary texts, educators asked: 'Which texts will most efficiently foster the pupils' love for their country? Which texts can best demonstrate the superiority of the pupils' country and race? ' Not only the content of the texts was carefully checked, but the author's attitude to Germany, his race and political affiliations were also closely scrutinized. (Neusprachliche Arbeitsgemeinschaften 1935; 3.32). Lists of undesirable authors were published periodically.

On the other hand, particularly during the Nazi régime, educators considered certain genres particularly useful instruments for citizenship education. These were the regionalist novel and writings of the Romantic school. Teachers felt that the 'Heimatroman' demonstrated most powerfully the importance of 'blood and soil' and that honouring age-old traditions gave people purpose and strength. Man rooted in his native soil was preserved from the evils and artificialities of urban living (Gerhards 1934; 3.33; Neusprachliche Arbeitsgemeinschaften 1935; 3.34).

Poets of the Romantic school were to be studied in detail. The discussions made it clear that this was done not only because lyric poetry was a genre familiar to the students in L1, but because educators felt that it was 'nordic' or Germanic in character. Some educators like Harlander (1936; 3.35) were of the opinion that the French themselves considered these poets to be 'unfrench'. This was attributed precisely to their nordic qualities which could easily be demonstrated by their forms of expression.

French children's literature was considered unsuitable for the pupils' political education, whereas books written for English children were considered to stress desirable qualities. They told of great exploits, the urge to expand and of wars against savages (Oeckel 1933; 3.36).

As the Deutschkunde-Volkskunde movement gained momentum, it became evident that the text itself became a secondary concern. What mattered was to make it demonstrate the truth of the official political view. Harlander (1936; 3.37), for example, went to great lengths to show that Boileau's works were of inferior value because the author had been an admirer of Horace, son of a freed slave. Racine's heroines were nordic in their characteristics, while Molière's comedies were really pointed against the inferior 'eastern' ("ostisch") people with all their faults. According to Harlander, in the last analysis all the great authors showed nothing but racial conflicts, but as true Frenchmen, all finally submitted not to their deepest feeling, but to the 'common reason' ('gemeine ratio'). Any text could thus be made to demonstrate the predetermined national characteristics (see note 1.16).

No evidence was found that in the other areas such crude citizenship education played a role in the selection of literary texts. In the U.S.A. and the U.K., the question of citizenship education and L2 learning in general was an issue during the first world war, but literature did not appear to have been used as tool or weapon in the debates.

A somewhat surprising situation was found in Ontario. While great efforts were made, until the early years of the century, to use only Canadian textbooks in the schools, the set texts for French were nearly entirely by authors from France. Not until the early 1940s did a Canadian story, *Maria Chapdelaine* appear on the list of set books. Hémon, the author, was French, but the story distinctly Canadian. In subsequent years, French Canadian authors like Gabrielle Roy and Germaine Guèvremont were among the required or recommended texts.

In recent years, the emphasis has shifted to Canadian texts. *Circular 14* (1978) stated quite explicitly that where textbooks are selected locally in such areas as 'authors' in the L2 programs

> Preference should be given to books by Canadian authors or editors, printed and bound in Canada. (3.38, p. 4)

It was pointed out earlier that in immersion classes using the *Méthode dynamique de lecture*, the books studied in detail in grades five and six are entirely by French Canadian authors. But it seems safe to say that this emphasis is more intended to stimulate Canadian textbook production than to further citizenship education.

C. The Child Seen As an L2 Learner

'Will the text help the pupil learn L2? '

In spite of evident opposition (Lecky 1898; 3.39; Schön 1925; 3.40), the question whether a text would lend itself to teach the target language, was an ever present one in the selection of literary texts. Already in 1890 the teachers at the Cheltenham conference stated that reading, the centre of instruction, must be systematic and "lend itself to the study of grammar." (3.41, p. 337). The same comments were found in more recent writings (Wagner 1965; 3.42).

In the eyes of L2 teachers, modern comedies, children's literature, short stories and poetry seemed the most appropriate genres to help the pupils learn the language.

Throughout this one hundred year period, many teachers maintained that the language used in modern comedies was like everyday conversation. Reading dramatic parts was seen as a help in getting student interest and involvement and giving practice in pronunciation. Much vocabulary was absorbed and grammar could be studied.

Children's literature was consistently considered a ready means for the learning of L2. Some teachers like Rolfs, quoted earlier (2.67), felt that these texts required no reflection. Others were more moderate and pointed out that where the message was known, full attention could be paid to the code. The ease of comprehension helped the students gain confidence and fluency (2.68).

To many teachers, the short story was another literary form particularly suitable to teach L2. Cutting (1894; 3.43) wrote

> A thorough mastery of the vocabulary of one short story like Storm's *Immensee*, including every word and every idiom is far more conducive to thoroughness and rapidity in the student's subsequent work than an indifferent knowledge of 500 pages of prose. (p. XXIV)

Some teachers felt that poetry lent itself well to the teaching of L2. They stressed its usefulness for practising pronunciation and the acquisition of vocabulary. Caillaud (1969; 3.44) felt that correct grammatical expression could be learned from poetry, while in Mathieu's view (1970; 3.45) this genre lent itself more than any other to develop all four language skills.

D. The Child Seen As a Learner In General

'What will the text teach the child? '

Largely dictated by the overall aims of the L2 program and the trends in educational thought of the day, educators often sought texts that would contribute to the personal development, the academic or the practical knowledge of the students.

Educators who aimed at giving a 'truly liberal education', or at 'giving a lasting taste for literature' turned invariably to the great literary masterpieces. Thus March (1893; 3.46) wrote

> Professors who aim at the highest usefulness and the most honoured position must labour to give profound knowledge, and excite lasting love of great books and devotion to great thoughts... Their literary studies must be mainly upon the great authors (p. XXI).

Similar views were expressed throughout the whole period by educators like Barker (1925; 3.47) and Wagner (1965; 3.48) among many others.

In some areas the selection of texts was influenced by the ability and the sex of the pupil. This did not apply to the U.S.A. and Ontario. According to official documents such as the *Report of the Committee of Ten* (1894; 3.49), and the *Report of the Committee of Twelve* (1900; 3.50) in the U.S.A., *Circulars* and *Guidelines* issued by the Department of Education in Ontario, all students were to study the same texts. But in the U.K. the literary masterpieces were for scholarship candidates and the university bound. Selections of 'less literary merit' were deemed sufficient and more in accord with the ability of the students in the lower streams (Tilley 1912; 3.51).

In Germany, a further question was raised: "Is the text suitable for girls? " This was quite clearly related to considerations of need and presumed ability. Mehden (1972; 3.52) quoted among many other telling passages, an excerpt from a book for girls published in 1897, which told the reader that a woman having the skills to solve mathematical problems and a knowledge of different languages had rarely contributed to the happiness of the family, but might rather, in many instances have caused its ruin. This is followed by a poem about a little boy who steadfastly resisted all temptations to play in the sunshine before he had completed his difficult homework.

The belief that boys and girls differed in needs and abilities was clearly reflected in reviews of school editions and surveys of texts read in the schools. The pleasing and undemanding were for the girls, the serious and challenging for the boys (Palm 1894; 3.53; Sturmfels 1900; 3.54).

In 1923, the Neuphilologische Arbeitsgemeinschaft stated among its guidelines for the selection of texts, that separate editions for boys and girls were not necessary ("Besondere Ausgaben für Knaben und Mädchenschulen sind nicht nötig" p. 194) (3.55). But in 1958, Schröder, commenting on various texts read in school, still indicated, by remarks like "too cruel", "too difficult" or "suitable", whether or not, in his opinion, a selection was appropriate for girls (3.56).

The usefulness of a text was evidently largely determined in the light of the trends and emphases described in Chapter One. The efforts to relate history and literature led not only to wide reading of historians like Michelet, but also the correspondence of prominent people and the speeches of great orators. Where the aim was the 'introduction to France', texts by Hugo and Zola were felt appropriate to give a knowledge of Paris, past and present. Regionalist literature as well as texts by authors like Balzac, Flaubert or Maupassant were felt to be helpful to give a knowledge of other areas. For the teaching of the 'French character' and culture, teachers were advised to turn to any text from La Fontaine and Molière to the most recent publications and popular songs.

Periodically, educators like Mihm (1972; 3.57) recommended that the selections of texts should be made in terms of the pupil's aim in learning L2, or the parents' reason for having their child study it. Was the goal travel abroad? A career in foreign service? In the sciences? The study of humanities? The texts chosen should familiarize the learner with the appropriate vocabulary, style and relevant authors.

E. The Child As a Child

'Will the text interest the child? '

The need to provide texts capable of capturing the interest of the pupils was often stressed by educators (see for example Introduction, Part Three). Throughout the whole period there was a visible concern about a lack of appropriate texts, particularly for the middle stage of the L2 program. There was however, a wide range of opinions about the nature of the 'right' text and about topics that do or should interest the child. While some teachers wanted texts that would serve as an introduction to French culture, to the 'real

world of real France', other teachers recommended texts similar to those read by the children in their spare time and still others would allow only 'models of style' or 'literary masterpieces'. Some teachers recommended texts that were 'true to life', yet, if at all possible had a happy ending. The texts should be 'extremely easy', yet provide a real challenge.

Just as with regard to L1, educators also had very different ideas as to what the child's literary taste might be. Some teachers maintained that this taste cannot exist at the school level (Atkinson 1909; 3.58), others, like Brushwood (1950; 3.59) felt that it should be fostered, while yet others like Vaughan (1915; 3.60) or Schinz (1919; 3.61) were of the opinion that teachers generally underestimated the literary taste of their pupils.

There was, however, some agreement on the genres considered most accessible to children. Songs, poems and stories in dramatic form were often held to be most successful with young learners. (Purdie 1908; 3.62; Franz 1926; 3.63). The *Sablier* method, currently used in a number of immersion classes in Ontario, also makes extensive use of counting rhymes and poems in the primary grades.

Until the postwar years, many teachers felt that poetry, lyric poetry in particular, appealed to young adolescents. In more recent years, popular songs seem to have replaced the older lyric poets. It might, however, be questioned if there is not often a close relationship between the two, if the chord struck by a song of Gilles Vigneault is not the same as the one struck in earlier days by earlier poets. (3.64)

Throughout the whole century, many teachers felt that the short story was an ideal literary form for the classroom.

Until the present day, many teachers have emphasized the value of dramatic literature. They felt that reading dramatic parts, or even acting a play, furthered interest because of the involvement it demanded of the students. Hester (1972; 3.65) felt that plays might be the most accessible literary form for present day students who are used to the media, in particular to television.

F. The Combination of Criteria for Selection

The separation of the different considerations which played a role in the selection of texts was made for the sake of clarity. In actual practice, teacher. had nearly always more than one aim in mind. For some educators, this consisted in a progression from using the text as a means of L2 learning to an appreciation of literature and culture (Caillaud 1969; 3.66). For others like Wagner (1965; 3.48), L2 learning and literary appreciation went hand in hand. Where texts are selected with the aim of supplementing other subjects, educators nearly always stressed L2 learning and the knowledge of literary texts as well.

It was also evident that while voices were heard demanding that the L2 program be oriented either to the acquisition of practical skills *OR* the study of humanities, others were of the opinion that the two should be pursued together and complement each other (Brigstocke 1909; 3.67; Butler 1946; 3.68).

In spite of the diversity of opinions and multiplicity of considerations in the selection of literary texts, one general trend became apparent: a changing view of the importance of the content of the selection. This will now be briefly considered.

3. The Importance of Content

The first part of this chapter described what educators most frequently considered the 'right' book in terms of the options open for choice. The second part attempted to show how these choices fitted into the changing view educators had of the child. In this endeavour, a third dimension became apparent, a decline in the importance attached to the content of the selection, particularly at the beginners' and the middle level. This seemed related to the changing view educators had of the child and to what they hoped the text would achieve.

At the inception of L2 programs in the schools, when educators strove to have the subject accepted as having equal value as the study of classical languages, (see Chapter One, Part One), a major question in the selection was "is this text a masterpiece? " Or, to paraphrase one educator, is it 'worthy' to stand next to Plato and Tacitus?

Educators carrying on this tradition and striving to give their pupils a truly liberal education, continued to ask: "Is the text worthwhile? Does it broaden the pupil's horizon and deepen his sympathies? " For educators like March (1893; 3.46) and Kirkman (1909; 0.4), it was quite evidently not a question of the moment, but one of giving a "lasting taste for the best literature". What the pupil read was to serve him a lifetime, not unlike the texts read in L1 education.

Texts read at the elementary level were to give food for thought as well as mental training (Bôcher 1886; 1887; 3.70; Speyer 1893; 3.71; Mielck 1894; 3.72; Lowe 1901; 3.73). This would eventually enable the pupil to appreciate to the full the greatest literary masterpieces.

The concern about the heavy demands made on younger students was brought to the general attention of educators by Viëtor's *Der Sprachunterricht muss umkehren!* (1882; 1.4). Teachers began to question the wisdom of selecting texts which had for years been considered a 'must' for L2 learners. Fénelon's *Télémaque*, a standard text in all four areas until the turn of the century, had virtually disappeared from the programs by the interwar period. The same held true for the classical plays, except for a resurgence of interest in the 1930s in Germany. Teachers attempted to find a balance between the age of the pupils, their interests and their proficiency in L2 (Brigstocke 1909; 3.67; Spink 1917; 3.74).

Almost imperceptibly, however, the trend continued towards an insistence of easy texts for the beginners' and middle level. Cioffari (1949; 3.75) expressed a view frequently found in textbook reviews and discusisons when he noted with obvious satisfaction

> ... examine the language textbooks of a few generations ago. Even those of a single generation ago will be a revelation to you. They will give you the impression that all our forefathers were geniuses. How else could they possibly ponder through those voluminous tomes and come out with the knowledge of a foreign language? Textbooks have improved enormously in recent years. Schools are constantly striving to make subjects attractive to the student rather than to force them upon him by requirement. (p. 428)

Some teachers began to voice the opinion that at the beginners' and middle level the content of the text read was not really important. What mattered was the acquisition of oral fluency, and skill in reading. In their view, time was too short to attempt anything more. (Patterson 1925; 3.76). Other teachers asked for 'easy material' even if it was trivial, assuming that the avoidance of effort would make the student read with pleasure (IAAM Report, 1949; 3.77). It must, however, also be pointed out that some educators always warned of the dangers this entailed. (Tilley 1912; 3.51; Vaughan 1915; 3.78; Kurtz 1943; 3.79; Helman 1969; 3.80; Ludwig 1973; 3.81).

In recent years, these warning voices appeared to become more numerous with regard to L1. Educators have underlined the importance of content, particularly of the first readers (Gerth 1969; 3.82; Killy 1969; 3.83; Despinette 1972; 3.84). L2 teachers also come increasingly to realize that language is more than form, that language must be about something, it must have substance. Equating communication with what is sometimes referred to as a "chatter use", is defining it too narrowly.

For the advanced level, educators largely continue to agree on what constitutes a 'worthwhile' text (Carel 1899; 3.85; Schinz 1919; 3.86; Coste 1969; 3.87). They confine it to belles lettres or, at least, adult literature. In short, in the selection of the texts two phases are discernible with regard to the beginners' and middle level. During the first phase which lasted until the early 1920s, a great deal of attention was paid to the content of the text. It

was hoped that the literary reading would further the child's moral development, help him become a good citizen, contribute to his general knowledge and his mastery of L2.

Almost imperceptibly the selection of texts in the different geographic areas considered in this study, slipped into a second phase. The emphasis shifted from quality of content to skill in reading. It must be pointed out, that at all times there were some teachers who stressed the content of the selection and others the reading skill. But the overall trend was quite clearly away from a scrutiny of the text and what it was hoped it would do for the child, to a pronounced emphasis on skill.

At the advanced level, no such shift was observable. Presumably it was taken for granted that the students had mastered the skill of reading in L2. Worthwhile texts could be introduced and, as was pointed out above, this usually meant belles lettres.

Summary, Discussion, and Conclusion

In the attempt to discover which literary texts educators considered 'right' for the L2 program, certain trends and patterns emerged. In terms of periods, the writings by authors of the seventeenth, nineteenth and twentieth century were chosen rather than those of the sixteenth and eighteenth century. There was a very definite shift to contemporary authors, especially in the postwar era. An exception to this was children's literature, where for the most part either Perrault's fairy tales or stories by authors of the nineteenth century who had written only for children, such as the Comtesse de Ségur, were chosen. Texts appropriate for children and adolescents by twentieth century authors were largely absent from surveys of books read in the schools and reviews of school editions. An exception to this are the immersion classes in Ontario which study contemporary authors such as Corriveau.

Among the different genres, short stories and drama remained popular, novels and classical plays knew times of prominence and times of neglect.

Certain authors like Maupassant and Daudet remained on reading lists, others like Fénelon and Souvestre disappeared from the syllabuses

The choices seemed largely prompted by the general aims of the L2 programs, discussed in Chapter One and by the views educators had of the child, described in the second part of this chapter. Until the interwar years, the development of the child's personality, with strongly moralistic overtones was often a determining factor in the selection of literary texts. Socio-political considerations weighed heavily in the selection of texts in Germany until the end of the second world war. The cognitive development of the child played a role in the choice of texts in all areas until the interwar period. A text was often chosen if it could serve to supplement other subjects like history or geography, to teach culture, or certain aspects of L2 such as vocabulary, pronunciation or grammar.

The interest and involvement of the student was increasingly considered important in the selection of texts, particularly since the interwar period and with regard to the beginners' and middle level. This became very clearly apparent in the special issues of professional journals devoted to the teaching of literature, described in the Introduction.

Over the years a definite shift from an emphasis on the quality of the content of the selection, to its usefulness for oral and reading skills acquisition was observable.

However, if certain trends and criteria for choice became evident, the overall impression was nevertheless one of aimlessness and haphazard choices. Not surprisingly, there were at all times some educators like Sturmfels (1900; 3.88; Selge 1900; 3.89; Ludwig 1973; 3.90) who complained bitterly about the lack of thought in the selection of reading texts. It appeared that tradition and status played an often unavowed role. The classics might be cited as a case in point. To be able to quote them was the mark of an educated man, and only the ablest students were judged capable of reading and appreciating them. On the other hand, an element of fashion appeared to play a part in the selection in many

instances. This became apparent in the complaints of some educators that older texts which had proven their worth were neglected in favour of the 'new and newest'. In other instances, teachers appeared to choose certain texts simply because they were on many surveys of books read. The attitude seemed to be that if a text was used in so many schools, it must be good (Schinz, *op. cit.*; 3.11). This situation prompted one educator to admonish teachers to read the text before ordering it wholesale with the intention of studying it in class. At the same time, some voices were heard saying that the same texts were read year after year simply because the teachers knew them and were content with the *status quo*. Vaughan (1915, *op. cit.*; 2.54). for example, saw in this not a proof of quality but of stagnation.

The sources also revealed strong evidence of a widespread lack of knowledge of the options open for choice. Although the selection of the texts is often the responsibility of the teacher, there is very little evidence that future L2 teachers have any contact with the children's literature of the language they are going to teach. This was pointed out in the *Gillin Report* (2.72) and has been borne out by personal communication from the writer's students who are teachers in training.

The general aimlessness in the selection of texts also became apparent in the fact that the same texts were often chosen for totally different reasons. For example, the classics were studied in some instances to give the students a liberal education, in others to further ethnocentricity.

There appeared to be generally a lack of formative evaluation. No suggestion was found that the assumptions made about certain texts were ever verified. For example, did the regionalist novel give the student a sound knowledge of the French provinces and inspire in him a greater love for his own country? Did easy texts with trivial content (3.77) really encourage the student to further reading? There was little evidence that the pupils were asked if the literary text interested them or where they found difficulties. One exception to this is the ongoing Modules Evaluation Project in the Modern Language Center, in Toronto, which carries out a systematic evaluation of the modules on French Canadian singers and poets like Gilles Vigneault (3.64).

Before a solid evaluation of the 'rightness' of a text is possible, it seems of prime importance to be clear about the criteria for selection. Those most frequently advanced will be discussed in the following pages.

A. Personal Development

Until the early decades of this century, great weight was placed on the moral development of the child. Some of the criteria applied in the selection of texts appear clearly moralistic. The key words 'pure and unobjectionable' could lead to the exclusion of texts by authors like Sand and Mérimée, because their life did not meet these standards. Genres like the novel or works of fiction in general were rejected, because they stirred the imagination of the young (Lion; 2.18) or because they were not true (Kastner; 2.7).

Two points need to be made here. The children's need for works of imagination has been emphasized time and again by educators. "Le merveilleux fait partie du monde de l'enfant", wrote Hetzel, the great French promoter of literature for children, at the end of the last century (0.23). This need for imaginative literature has again been strongly underlined in recent years by authors like Bettelheim (2.2). These statements are generally made with regard to reading in L1. But it seems unwarranted to assume that this is not equally true for L2 education.

With regard to the demand that the texts be 'true', it must be pointed out that from time immemorial great truths have been taught through fairy tales, myths, fables and parables. In many societies, these texts were passed on to the children with the intent of furthering their total development: social, emotional and cognitive. (0.26; 0.27; 0.31) These stories were to help them "learn life", as Soriano expressed it. It seems safe to assert that a

text considered important to the development of the child in the target culture could also be of value to the L2 learner in several respects. These texts can contribute to his total development, and broaden his horizon. They can extend his means of communication by building a common literacy (2.30) with his counterpart in the target culture. They will help him understand references and allusions commonly understood and used by native speakers.

Where a desire for a truly liberal education was a factor in the selection of literary texts, teachers often demanded that the pupils should have a full understanding of the values and problems expressed in the masterpieces chosen. These demands went frequently beyond the knowledge and experience or, indeed, the intellectual maturity of the L2 learner. For these reasons, the texts lost their communicative value for the learner. Both the message and the context eluded him.

In the last decades the question, 'will the texts contribute to the student's whole development? ' seemed to have been crowded out by the preoccupation with the acquisition of oral and reading skills. Instead of texts beyond the student's experience, reading texts undervalue the experience the learner brings to the text. Educators often seem to overlook the fact that the text says something even if it is by default, about the world, human relationships, the people who speak L2, and how those who produced the texts see the target culture. This oversight might be an important factor in the lack of pupils' motivation and attitude which have been so widely discussed in recent years.

As the child grows and develops he needs heroes and symbols, opportunities to grow in understanding of himself and others. The texts read in an L2 class can and should contribute to this development.

One text that has been used successfully at different levels is Saint-Exupéry's *Le Petit Prince*. In the present writer's experience, a grade six class of beginners responded to the very personal and imaginative comments and important discoveries of the little prince about meaningful relationships. A grade nine student, in private lessons, showed increasing interest and related the little prince's experiences to her own.

Before choosing a text the questions should be asked: In what way can the text contribute to the personal development of the child? Is the text worthwhile? Does it give the child something to think about? Does it bear reading more than once? (Carel 1899; 3.85; Gerth 1929; 3.82) Is it of a nature such that the child would turn to it again 'par goût et par plaisir' which Soriano said is one of the hallmarks of a children's classic (0.27, p. 122)?

B. Socio-Cultural Factors

Often taken in a narrow sense, socio-cultural or political factors in the selection of texts led to stereotyping and prejudice. They therefore ran counter to the aim of personal development discussed in the previous section. Rather than promoting growth and understanding, the criterion warped the judgement and stunted growth.

Defining and demonstrating 'national characteristics' is skating on dangerously thin ice (2.58). When educators said of a text that it was typical, they did not specify for which area, profession, social class or from whose point of view. This often led to overgeneralizations and oversimplifications. History has shown that an overemphasis on sociopolitical factors can lead to the situation in which the text becomes unimportant. What becomes important is that the text is made to say or 'prove' a particular bias or official doctrine.

Past or present excess should not, however, lead to a dismissal of socio-cultural factors, but merely warn of possible dangers. Socio-cultural factors are very often a vital part of a literary message. If the work is to be appreciated, this context must be understood. (0.28) The pitfall has been the singling out of these factors at the expense of other aspects of the work. If this danger is avoided, texts judged important in the target culture can give the L2 learner an authentic insight into this culture. Therefore, it seems important that they should

figure widely among texts read by L2 learners. Surveys of favourite books (Clément 1966; 2.73), annotated bibliographies such as those by Lemieux (1972; 3.91) or Soriano (1959; 3.92 and 1975; 0.27) as well as information by native speakers can be used to discover significant writings which can help the student attain the desirable socio-cultural knowledge and understanding.

Here, the questions to ask in the selection of a text are: Is this text significant in the target culture? Will it lead to a better understanding of the people who speak L2?

C. L2 Learning

The main object of the L2 program is evidently the learning of the language. However, all too often this has been taken as the mere learning of the 'mechanics', the vocabulary, grammar and syntax, and, in recent decades, the memorization of 'situational' dialogues. Literary texts were frequently selected in terms of their usefulness in achieving this end, contrary to Coste's statement that literature used to dominate the L2 programs (0.3). It was often overlooked, particularly at the beginners' and middle level, that language is more than a mass of words, grammar rules or lists of idiomatic expressions. Language is no doubt a means for small talk and everyday practical exchanges, but it is also a means for deeper and wider communication. Literary texts have all too often been selected with a view only to be acquisition of the former. Modern comedy, for example, was used because it was believed that the language used was like everyday conversation, but little thought was given to the wider communication. The view is too narrow and runs counter to both points discussed in the previous sections. It gives room neither for personal development nor for better understanding of the people who speak L2 and their literature.

Through the literary selections read, the student should become acquainted with L2 handled with skill, since one of the attributes of literature is quality of style (Brooks; 0.5; Hall; 0.27). The selections should afford the student pleasure, 'fun with the language" as Marckwardt put it, surprise with new expressions and the discovery of new ways of formulating his thoughts and responses. In short, the L2 learner should be enabled both to receive and send messages in L2 that are relevant and interesting to him. This could be seen as an extension of the skill-getting and skill-using model proposed by Rivers (1.40).

The question then is: Can the text contribute to the student's L2 education in the widest sense of the term?

D. Cognitive Development

The effort to group certain subjects has been noted earlier. This led to the selection of literary texts that might lend themselves to supplement or teach history, geography or culture. There is no doubt that a knowledge of these subjects can often enhance the appreciation of a literary text, and conversely that the literary text can shed new light on these subjects. Pupils, particularly in the junior and intermediate grades will nearly always want to know where and how the people live who speak L2. Many literary texts can help them gain this information. For example, Philippe Aubert de Gaspé's *Les Anciens Canadiens*, Gabrielle Roy's *La Petite Poule d'Eau*, or *Rue Deschambault* or Guèvremont's *Le Survenant* can give the student a great deal of information and insights into the life in French Canada, at the time of the conquest or of a generation ago. But the texts could and should give the student more than that, they should make him share in the experiences of the characters, and so help his personal development. What was said in connection with the socio-cultural factors is equally true with respect to the pupil's cognitive development.

All too often texts have been chosen in terms of the 'facts' to be drawn out: Flaubert for a study of Normandy or Daudet for that of Provence (2.46 - 2.48). These facts may or may not be accurate. The author of a novel or short story was not usually primarily concerned with giving a photographic picture of the region or precise historical facts. He was

concerned with a message. Selecting a text because of its geographical or historical setting is surely running the risk of making the reader miss the message. In the terms used in Chapter Two, stressing information at the expense of pleasure and personal development shortchanges both the L2 learner and the author of the text.

The cognitive development of the child is essential, but it is not enough by itself. It must go hand in hand with the points discussed in the previous sections.

The questions to ask are: What can the text contribute to the child's cognitive development' What does it teach him about the people who speak L2? Does it help him understand their life and their history? Can it help him picture where and how they live?

E. Interest and Involvement

To find texts that capture the student's interest and whose study demand his involvement is essential if the pupil is to find satisfaction in his contact with literature. All too often ease of reading has been confused with pleasure and interest. It is difficult to see how the reading of "Puss in Boots" at the senior level, for example, could spark interest and appreciation of L2 and its literature. Experience has shown that where there is no challenge, there is seldom interest and almost never satisfaction.

It is equally unrealistic to assume that a pupil is automatically interested and amused by Molière's *Précieuses Ridicules* because the play is considered a classic. To appreciate it, he needs some historical and cultural background knowledge. In the selection of texts the students' knowledge and experience must be taken into account, as Widdowson (1.43) suggested for L2 teaching in general. A story about the sea, like Loti's *Pêcheur d'Islande* would probably be more appropriate to introduce students in the Maritime provinces to French literature than for students in the Prairies. For Roy's *Rue Deschambault* the opposite might be true, since it is set in the Winnipeg area.

A factor that is often overlooked is the students' experience with literature in L1. Which are the genres with which he is most familiar? Are there texts in L2 in the same genre, which would be accessible to him? This was considered in Germany in the 1930s, with respect to lyric poetry. But it deserves to receive more attention generally.

The background of the students and their current interests, however, should be no more than starting points in the selection of texts. They should never be allowed to become limiting factors. The range of interests or potential interests in the junior and intermediate grades has often been underestimated, causing the neglect of the criteria previously discussed. The results were frequently boredom. To develop the potential tastes and interests of the students it seems highly desirable that a wide selection, variety of topics, genres and periods be covered over the years. This alone permits the student to 'grow up in literature', to discover what it has to offer him.

The questions to ask are: Can this text interest the pupils? Can they get involved in it?

It seems that the danger has frequently been to limit the selection of literary texts to only ONE aspect or approach, to make it satisfy only ONE preoccupation and to neglect the others. To make a wise choice, among the many options open for choice in French literature, the five points that have just been discussed must be considered. The 'right' book

1) Contributes to the personal development of the child
2) Takes into consideration the importance the selection has in the target culture
3) Contributes to L2 education in the widest sense
4) Furthers the student's cognitive development
5) Starts from the pupil's interest, leads to new interests, and permits active involvement.

4. Documentation

3.1 Hürlimann, B. *Europäische Kinderbücher in drei Jahrhunderten.* Zürich: Atlantis, 1959. English translation: *Three Centuries of Children's Books in Europe.* Oxford University Press, 1967.

3.2 Hazard, P. *Les Livres, les enfants et les hommes.* Paris: Hatier, 1967. p. XVIII. (First published in 1944.)

3.3 Cheltenham Conference on the Teaching of Modern Languages. Report. *Journal of Education* XXII (June, 1890), 335-39.

3.4 Ash, C.R. 1909, *op. cit.;* 2.65, in her response to the question of the suitability of literary works to be read, (question 3 in Kirkman, 0.4). Ash wrote "... the seventeenth-century French is so much easier than nineteenth century, that, where it is a question of studying a period, the 'classical' forms the easiest beginning." p. 107.

3.5 Bowen, B.L. "French Literature". *MLN.* IX (June, 1894), 188-89. Bowen, of Ohio State University, wrote in his reviews of new school editions of French literary texts: "Some of us believe that even the prose comedy of the classic period should be left untouched until the student has gained an acquaintance (the more the better) with contemporaneous literature" p. 189.

3.6 Degenhart, M. "Zum französischen Unterricht an bayerischen Gymnasien". *NS.* XXI (Juli, 1913), 281-83. In an article defending the proposed reform of the curriculum of the Modern Language programs at the high schools (Gymnasien) of Bavaria, Degenhart argued that modern authors like Daudet, Hugo, Rostand and Taine were of much greater interest for the young and gave moreover valuable insights into French culture.
("Bieten denn Daudet, Victor Hugo, Sully-Prudhomme, Rostand, Taine usw. nicht stoff, der unsere jugend ganz anders anpackt, noch ganz anderen gewinn für geist und gemüt? Zeigt nicht gerade diese neueste litteratur, was die französische kultur ist... des wertvollsten, was der französische unterricht geben kann"?) p. 282.

3.7 Alpern, H. "A Modern Test in Modern Literature". *MLJ.* XVII (January, 1933), 268-74. In this article, Alpern of the School of Education College of the city of New York wrote: "Just as contemporary literature is unpopular with the professors, so it is exceedingly popular with the students. The young people of America are concerned with the present more than with the past. They are interested in the life of today and in a living literature that portrays the present..." p. 269.

3.8 Mareuil, A. et Bergeron, C. *L'Invitation au Voyage.* Montréal: Education nouvelle, 1969. (Méthode dynamique de lecture. Reader for grade 5.) Presently used in a number of French immersion programs in Canada, it contains a series of episodes adapted from *Gargantua.*

3.9 Lion, C. Th. Review of *Fables de J. de La Fontaine,* erklärt von E.O. Lubarsch. *ZFSL.* IV (1882), 111-12. In Lion's words: "... wenn einer die Fabel vom Raben und dem Fuchs nicht kann, so kann er kein Französisch, aber für die Lektüre eines solchen Bandes ist keine Zeit da; ich wüsste nicht, auf welcher Stufe des Unterrichts sich dafür Zeit finden sollte". p. 112.

3.10 Le Conseil Scolaire d'Ottawa. *Suggestions de contes et romans au niveau junior* (4, 5, 6) (classes d'immersion). Unpublished list. April, 1975.

3.11 Schinz, A. "Selection of Reading Texts in America as viewed from Abroad". *MLJ.* IV (December, 1919), 114-22. In this paper, read before the Modern Language division

of the N.E.A., Schinz referred to the campaign led by Sachs around 1910, to "drive classics out of our high schools and preparatory schools, and first and second year college courses." p. 115. Authors like Musset, Loti, Hugo and Rousseau seem to be included in the term 'classics' in this context.

3.12 Brooks, N. *Language and Language Learning.* 2nd Edition. New York: Harcourt, Brace and World, 1964. Brooks, with reference to the selection of literary texts, wrote of the "general agreement, based on experience, that the short story is one of the literary genres best suited to the special needs of the language student," p. 105.

3.13 Kenney, M. "Intensive Reading: Grades 9-13." Lecture. Toronto: Ontario Modern Language Teachers' Association Meeting, 1977.

3.14 Broadcasts: Die Diskussion um das Lesebuch." Series over German and Swiss radio stations, 1975.

3.15 Ripman, W. Discussion of the Advanced Course Syllabus of 1917-19 (Report of the annual meeting). *Modern Language Teaching.* XV (March, 1919), 50-54. In commenting on the emphasis placed on selecting texts of a historical nature, Ripman said that "He did not agree with Mr. Nicholson in thinking that in selecting literary works the determining factor should be their use as illustrative material for the study of history. He objected to the historical tail wagging the literary dog. The books read should be chosen for their intrinsic value..." p. 52.

3.16 Garner, S. Review of *Readings from French History*, edited by C.B. Super. *MLN.* VII (January, 1892), 26-27. "... How much better it would be if we more often put such books into the hands of French students, instead of the lighter species of literature, which, tho' showing what delightful story-tellers the French are, serve chiefly as amusement even when fully appreciated, which is not always the case. By adopting such a course as here proposed... the double advantage is gained of introducing the student to one of the best species of French of the nineteenth century, while at the same time he becomes acquainted with some of the most stirring and interesting episodes of history." pp. 26-27.

3.17 Péchin, L.H. "The Place of Poetry in the Teaching of French." *MLJ.* II (October, 1917), 9-18. In a paper read at the ML conference at the N.E.A., Péchin of the High School of Commerce, San Francisco, maintained that "Poetry is the form of literature that has from time immemorial appealed to man." p. 9.

3.18 Brushwood, J.S. "What About Literary Values?" *MLJ.* XXXIV (March, 1950), 169-76. In a talk given at a meeting of the MLA of Missouri, Brushwood stated that poetry is "not separated from the commonplace", but that it is rather "the natural expression of man in a state of exaltation". p. 175.

3.19 Homer, M. *op. cit.;* 0.8. Homer recommended the reading of narrative prose and poetry, because they are, in her view, the "most precise and focussed expression of the culture of language" (p. 25). She also underlined the value of lyric poetry because the themes underlying it are common to all cultures. (p. 26)

3.20 Tilley, A. Review of *Oxford Book of French Verse*, chosen by St. John Lucas. *MLR.* IV (October, 1908), 102-06. Tilley wrote in this review "The secrets of French poetry seem peculiarly difficult for an Englishman to penetrate". p. 103.

3.21 Clarkson, P.H. "Comments on the Reform of the Modern Languages Curriculum." *ML.* XX (June, 1939), 155-61. In this article where he comments on the desirable reform of the Modern Language curriculum for the advanced level, in England, Clarkson wrote: "How many of us can read all but a very little French Romantic verse without hearing a strain of the school boy's abomination - the maudlin? This is not to belittle the works in question; it is to state the difficulty of the adjustment necessary for their appreciation by an Englishman." p. 159.

3.22 Incorporated Association of Assistant Masters in Secondary Schools. *The Teaching of Modern Languages.* London: University of London Press, 1949. In the discussion of suitable texts for the fifth form the report stated "It is very doubtful whether results attainable at this stage justify any attempt to develop an appreciation of the foreign literature through the study of verse. Some would condemn such attempts as a waste of time. The average pupil's knowledge of the language is still very limited. It is all he can do to master the vocabulary and idiom of straight forward prose which deals with subject matter within his experience. Any imaginative literature is as yet beyond his range. At his age, he is unlikely to appreciate the subtleties of poetic thought in his own language: he is far less capable of doing so in a foreign tongue.
Nevertheless he should study some verse during this year." p. 158.

3.23 Tappert, W. "Französischer Lektüre-Kanon". *NS.* XX (August, November, Dezember, 1912), 271-85; 397-410; 467-80.

3.24 Ludwig, G. "Französischer 'Literarunterricht' - à quoi bon?" *NS.* (Mai 1973), 250-66. In this article on the current situation of the teaching of literature, Ludwig wrote: "(Viele Lehrer) finden die Beschäftigung zumal mit poetischen Texten heute abwegiger. Der Kurswert von Dichtung ist gering, die Tendenz fallend." p. 250.

3.25 Mallet, E. *Essai sur l'étude des belles lettres.* La Haye: A. van Dole & Cie., 1750. 224.

3.26 About, E. *La Fille du Chanoine.* With notes and explanations. Edited by P.H.E. Brette and G. Masson. 11th edition. London: Hachette, 1889.

3.27 Hemme, A. "Apokryphen unter den für den Schulgebrauch herausgegebenen französischen Autoren." *ZFSL.* IV (1882), 190-98; 281-304.

3.28 Kötz, O., *op. cit.;* 1.12. In his defense of the use of the fables of La Fontaine in the L2 programs, Kötz wrote: "Gewiss ist La Fontaine keiner von denen die durch sittliche strenge, durch treue pflichterfüllung, durch begeisterte hingabe der ganzen person an ein grosses ziel der jugend als vorbild hingestellt werden könnte, obwohl er auch eine menge sympathischer züge aufweisst... aber La Fontaine ist unbestreitbar ein nationaler geist..." p. 581.

3.29 Schinz, A., *op. cit.;* 3.11.

3.30 Angus, F.R., *op. cit.;* 2.38. In discussing the selection of suitable books for the advanced course of French, in war time, Angus wrote: "More stress than usual has been laid this year on books that tend to develop the characteristics which we, under pressure of the war, have come to recognize more clearly as necessary for any genuine success." p. 354.

3.31 Landesunterrichtsbehörde. "Richtlinien für den Unterricht in den neueren Fremdsprachen an den höheren Schulen Hamburgs." *Neue Jahrbücher für Wissenschaft und Jugendbildung.* IX (1933), 574-76. In the section "Literary Reading" the authorities state that aesthetic considerations must not become an end in themselves, but that the great literary works of the foreign nation have to be analyzed for their value of shaping the character of the young people of today. ("Literarische Lesestoffe: Die rein aesthetische Betrachtung von Kunstwerken darf nicht zum Selbstzweck werden. Das grosse Schrifttum des fremden Volkes ist daraufhin zu prüfen, ob es charakterbildenden Wert für den jungen Menschen von heute gewinnen kann.") p. 575.

3.32 Neusprachliche Arbeitsgemeinschaften. "Zur Lektüreauswahl". *NS.* XLIII (1935), 562-63. "Es sind Lesestoffe zu bevorzugen, die ohne weiteres auf die Schüler einwirken im Sinne des Erziehungsziels, des neusprachlichen Unterrichts: Mit der Naturordnung des deutschen Volkes, seiner Volkseele und seines Volksgeistes ist gleichzeitig eine Hinführung zum Verständnis fremden Volkstums zu verbinden. Jüdische, marxistische und dem nationalsozialistischen Deutschland feindlich gesinnte Schriftsteller gehören nicht in die deutschen Schulen." p. 562.

The same views were largely reiterated by the same group in 1936 and by individual teachers.

3.33 Gerhards, J. "Zur Auswahl der französischen Schullektüre." *NS.* XLII (1934), 174-82. "Die Lektüren Auswahl... war durch die Erwägung bedingt... das Studium der im französischen Volke wirksamen Kräfte (zu vertiefen)... nicht... sollte darauf verzichtet werden, dass wir an die Wurzeln des französischen Volkstums herankamen, dass echte, naturnahe Menschen vor uns stünden... So bot sich fast notwendig der Heimatroman an p. 175...
Ausschlaggebend ist, dass wir hier so *echtes Menschentum*, ganz in *Erdennähe* und *bodenverwurzelt*, und dabei in solcher *Grösse* vor uns lebendig sehen p. 176... Dieses Buch ist ... das *Hohe Lied der Heimat.*" p. 178.

3.34 Neusprachliche Arbeitsgemeinschaften, *op. cit.*; 3.32. "... der Roman régionaliste mit seiner starken Betonung von Blut und Boden, Bauerntum, Landschaftsseele hat wieder erhöhte Bedeutung erlangt. Wenn dann der BAUER oder der KLEINSTÄDTER mit seinen Lebensgewohnheiten und - idealen dem Schüler als 'der Franzose' gezeigt ist, so bekommt er einen richtigeren Begriff von der französischen Volksseele, als wenn er ihm in der uns schmeichelnden Maske des verniggerten poilu oder des Marseiller Hafenarbeiters oder auch des degenerierten Grosstadtbummlers zu sehen bekommt.
Dabei wird aber auch zu beachten sein, dass in diesen Romanen (z.B. *Pêcheur d'Islande)* zwar der Nordfranzose aus der Normandie, Bretagne usw. wegen seiner rassischen Wesensverwandtschaft uns näher tritt..." p. 563.

3.35 Harlander, O. "Französisch und Englisch im Dienste der rassenpolitischen Erziehung." *NS.* XLIV (1936), 45-67.

3.36 Oekel, F., *op. cit.*; 2.24.

3.37 Harlander, O., *op. cit.*; 3.35. In the author's words, these are the explanations of how all the literary masterpieces show nothing but racial conflicts: "In den Dichtern und Schriftstellern Frankreichs finden wir immer wieder rassischen Zwiespalt und Widerstreit und ihre schliessliche Unterordnung unter die gemeinsame Ratio.. ..Corneille's Cid, der die Liebe, als etwas Persönliches dem Gebot der Wiederherstellung verletzter Familienehre unterordnet, gewiss also eine nordische Forderung, wendet sich, um verstanden zu werden, nicht an die mitschwingende Rassenseele des Zuhörers, sondern an dessen Verstand... Boileau .. Rassisch unsicher wie er war... Nicht umsonst ein Verehrer und Nachahmer von Horaz, dieses Sohnes eines freigelassenen römischen Sklaven... (Racine's) Tragödien sind Darstellungen, mächtiger, alles mitreissender Leidenschaften. Seine Menschen kämpfen gegen das Schicksal, gegen die grosse Ordnung der Welt, die sie sich unterwerfen wollen, und gehen an der Rache des Schicksals zugrunde. Racines Frauen stehen im Licht und in der Dunkelheit der Liebesleidenschaft. Aus der Liebe, der stärksten Waffe, die ihnen das Schicksal gegeben hat, kommt ihre Kraft und Wildheit, das Schicksal zu meistern, kommt Hass, rasende Eifersucht, Mord, Verbrechen und eigener Tod, wenn ihnen das Schicksal entgegen ist. Es sind nordische Frauen, die mit ihrer Liebe und Liebesrache die Welt verschönen oder verwüsten. Molière verspottet aus einem nordischen Gefühl des Widerwillens vor allem den ostischen Menschen Frankreichs mit seiner Besitzgier, Titelsucht, Eitelkeit, Feigheit, Dummheit, Verlogenheit und Heuchelei, mit all seinen Schwächen und Gemeinheiten. Als 'Misanthrope' zog er sich aus dieser widerwärtigen Gesellschaft zurück, und die ostische Welt und die nordische verkommene Schicht lacht über den 'Misanthrope'..." pp. 55-56.

3.38 Ontario Ministry of Education. *Circular 14 Textbooks.* Toronto: Ministry of Education, 1978.

3.39 Lecky, E., *op. cit.*; 2.43. "... if (the masterpieces) are used as vehicles for learning the language, they too often leave tedious recollections on the mind, instead of creating, as they should, a love for the authors." p. 167.

3.40 Schön, E., "Über 'das Französische' als Aufgabe der französischen Kulturkunde." *NS.* XXXIII (November-Dezember, 1925), 427-36. In this article, Schön wrote of the abomination of using literary masterpieces for the sake of grammar, or to practise oral skills.

"... (die) wertvollen Texte durch grammatische Übungen zu verhunzen... ist es nicht ebenso barbarisch, tiefe und edle Gedanken grosser Männer, köstliche Wunder der Form, eigenwüchsigen Stil, statt mit Staunen zu betrachten, ehrfurchtslos zu nahrhaftem Sprechbrei zu zermalmen? " p. 436.

3.41 Cheltenham Conference, *op. cit.*; 3.3.

3.42 Wagner, E. *De la langue parlée à la langue littéraire.* Paris: Hachette et Larousse, 1965. In connection with the 'cours moyen', Wagner advocated "Poursuivre l'étude de la langue à travers des textes d'une qualité telle qu'ils permettent d'initier les étudiants aux problèmes d'expression et de former leur jugement." p. 6.

3.43 Cutting, S.W., "Should the Elementary Study of Grammar Be Chiefly Inductive? " *PMLA.* IX (1894), XIX-XXIV.

3.44 Caillaud, J. "L'Utilisation des textes littéraires." *FMonde.* IX (Juin, 1969), 79-84.

3.45 Mathieu, G.B. "Poems in Early Foreign Language Instruction." *ERIC Focus Reports on the Teaching of Foreign Languages.* No. 15. New York: Modern Language Association of America, 1970. Mathieu stated in this report,

"Poetry, more than any literary genre, lends itself to foreign language teaching that seeks to develop all four skills, and it helps to emphasize as well silent reading, translatior and grammar analysis.

... Only short poems should be selected for teaching language skills.

... The teacher should use literature as a vehicle for language instruction." p. 1.

3.46 March, F.A. "Recollections of Language Teaching." *PMLA.* VIII (1893), XIX-XXII.

3.47 Barker, E. "Classical and Modern Languages." *ML.* VI (February, 1925), 70-84. In his presidential address, Barker stated "I would teach boys and girls - any young men and women - by samples, the finest samples I could find, and trust them to find out the rest for themselves in the light of those samples. Even it they do not (and surely many of them will), there is a large virtue, and a deep effect on the mind, in the samples themselves." p. 77.

3.48 Wagner, *op. cit.*; 3.42. Wagner listed the criteria for selection as:

"1. critères d'ordre pédagogique avant d'être littéraire... p. 7.

2. donner le sentiment que le langage se développe dans des situations et qu'il est solidaire de la vie...

3. en fonction de leurs qualités phonétiques (schémas intonatifs, variété de styles, longueur des phrases)...

4. contenu et intérêt... p. 8.

5. former le goût...

par tout cela donner la notion de modèle..." p. 9.

3.49 Sizer, T.R., *op. cit.*; 1.1.

3.50 Thomas, C., *op. cit.*; 1.9.

3.51 Tilley, A. "French as an Instrument of Liberal Education." *Modern Language Teaching.* VIII (November, 1912), 193-98. In this article, Tilley discussed the attitude that "the Moderns" were "mere refuges for those destitute of brains..." (Schoolmasters say) "that it is all very well to read serious French works with boys on the classical side, but that it is impossible with boys on,... the modern side. 'The material is bad,' they say, 'and it is getting worse.' "... In Tilley's opinion, "The only way to

improve modern sides is to treat the boys in them as rational beings and to feed them on rational literature." p. 198.

3.52 Mehden, H. von der. *Vor Allem eins, mein Kind*, was deutsche Mädchen und Knaben zur Kaiserzeit gelesen haben. Hambourg: Hoffmann und Campe, 1972. The excerpt is from M. Leske's *Illustriertes Spielbuch für Mädchen* (1897): "Dass eine Frau schwere mathematische Aufgaben löse, dass sie in verschiedenen Sprachen bewandert sei, und schöne Verse mache - das allein wird in den seltensten Fällen das Glück der Familie begründen - ja zuweilen mag es gerade den Untergang derselben herbei geführt haben." p. 100.

3.53 Palm, R. Review of *Lesebuch für den französischen Unterricht auf der oberen Stufe höherer Lehranstalten*, by H. Rahn. *Archiv.* XCII (1894), 467-69. Palm considered the text in question suitable for girls' schools, because of the pleasing content, but felt that it was not suitable for serious work and therefore probably not acceptable in the "Gymnasien", which were boys' schools. ("ein brauchbares Hilfsmittel für den französischen Unterricht; für höhere Mädchenschulen dürfte es sich am besten eignen, weil das Gefällige und leicht Anregende der Menge nach überwiegt, weniger ist der Inhalt für ernste Gedankenarbeit berechnet. Die Lehrer an den Gymnasien und Realgymnasien werden sich daher weniger davon befriedigt zeigen.") p. 469

3.54 Sturmfels, A. Review of *Die neusprachliche Lektüre an den höheren Lehranstalten des Grossherzogtums Hessen*, by K. Gaul. *ZFSL.* XXII (1900), 208-11. Commenting on Gaul's survey of the texts read in the L2 programs during the years 1894-99, Sturmfels approved that girls' schools had been excluded, since their aims were so different and the texts read might have led people to get a false and unfavourable impression of the work done in the boy's schools.
("... die höheren Mädchenschulen mit ihren ganz verschiedenen Zielen hat (Gaul) mit Recht ausgeschlossen, da man sonst ganz falsche, für den Lehrbetrieb der Knabenschulen ungünstige Schlüsse hätte ziehen können.") p. 208.

3.55 Neuphilologische Arbeitsgemeinschaft. "Leitsätze zur Lehrbuchfrage im fremdsprachlichen Unterricht."
NS. XXXI (April-Juni, 1923), 194.

3.56 Schröder, A. "Zur Lektüreauswahl im Französischen." *NS.* (Neue Folge) (1958), 378-83.

3.57 Mihm, E., *op. cit.*; 0.16. Mihm emphasized this particularly in the last chapter, where he outlines a desirable new structure of the L2 programs.

3.58 Atkinson, H.W. "The Teaching of Foreign Literature." *Modern Language Teaching.* V (November, 1909), 202-06. In his response to Kirkman's Discussion Column (0.4) Atkinson wrote "I doubt whether in the case of the average schoolboy we can hope to develop a literary taste, or any artistic taste, his mind not being sufficiently mature..." p. 203.

3.59 Brushwood, J.S., *op. cit.*; 3.18. Brushwood was of the opinion that "the greatest good must be gotten out of material that the students will accept. I do not mean that untrained tastes should be pampered. I do mean that they should be trained gently." p. 171.

3.60 Vaughan, W.W., *op. cit.*; 2.55. Deploring the pupils' ignorance of the great authors, Vaughan asked "... is not this ignorance due to our narrow choice of books; our want of faith in the taste of those we teach; perhaps, alas! to our own stagnation? " p. 5.

3.61 Schinz, A., *op. cit.*; 3.11. Schinz said, that according to his experience "... we professors are apt to misjudge our students in their tastes p. 120 ... we must not depend too much upon our preconceived ideas about students. Our students are sound as a rule." p. 121.

3.62 Purdie, F.M. "French Plays and Songs in Schools." *Modern Language Teaching.* IV (April, 1908), 81-84. In this paper read at the annual meeting of the MLA, Purdie stated that plays "appeal to what is essentially a child's instinct - the dramatic instinct. To press into the cause of education each successive instinct is good economy and good psychology... There is no end to the interest that acting plays in school arouses." pp. 81, 82.

3.63 Franz, E. "The Teaching of French in the Grades." *MLJ.* XI (December, 1926), 178-79. In this article, Franz discussed how to teach young children simple French and to keep their interest. She almost echoed Purdie's (3.62) words when she wrote "(The young child) loves to dramatize little stories he knows or has read p. 178 ..., (young pupils) are enthusiastic about acting out their little stories." p. 179.

3.64 Ullmann, R., Goodman, S. and Balchunas, M. *Gilles Vigneault, L'Homme et L'Oeuvre.* Toronto: Ontario Institute for Studies in Education, 1976. This teaching unit was produced, because a definite need was perceived by teachers and concerned developers. It seems to be successful in senior classes.

3.65 Hester, R.M., *op. cit.;* 2.51.

3.66 Caillaud, J., *op. cit.;* 3.44. In this article, Caillaud advocated short poems to teach pronunciation, vocabulary and grammar for beginners. For the middle level, a text by Giono which lends itself to oral exercises, expansion of vocabulary, a study of style and, if time permits, a study of culture. For the advanced level, a text by Malraux, to study the life and career of the author, to do literary analysis and to initiate the student to the "civilisation et culture françaises."

3.67 Brigstocke, W.O. "The Teaching of Foreign Literature." *Modern Language Teaching.* V (April, 1909), 85-87. In his response to Kirkman's Discussion Column (0.4) Brigstocke replied to the third question "... we must interest; our education must consist in organizing the interests of the class. And each one must decide what work is most likely to provide wholesome interest. We have to steer half-way between the shades of dullness and the vapours of frivolity... But time is short, and I think, in common fairness... what (a boy) reads should in some measure help him comprehend the narrow limits and great possibilities of our existence." p. 87.

3.68 Butler, R.A. "A Modern Education." *ML.* XXVII (September, 1946), 74-78, 83. In his presidential address, Butler stressed the need to unify the utilitarian and classical aims of education. He said "A training in modern languages is often looked upon as being primarily utilitarian in character... In recent years some most definite attempts have been made to give to a modern language training a proper depth and promise... It has been said that the great advantage of a classical education is that it teaches one to despise the material advantages which it renders one incapable of earning. Conversely a purely practical education may make you capable of earning but incapable of living. We must therefore try to find a happy mean between the two. It is in modern languages and the study of modern civilization that such a mean may readily be found." p. 74.

3.69 Kirkman, F.B., *op. cit;* 0.4. The first question to which Kirkman solicited responses read: "What are the best methods of giving our pupils a taste for reading the best foreign literature strong enough to endure beyond the school period? "

3.70 Bôcher, F. "Available French Texts." *MLN.* I (March, November, 1886), 31-32; 107-08. ———————. "Available French Texts." *MLN.* II (January, February, June, 1887), 2-5; 26-28; 133-34. In his discussions of available French texts, Bôcher's comments were often, "difficult enough for...", or a disparaging "very slight", "has little value as textbook, though may be pleasant reading". With regards to *Le Monde où l'on s'ennuie* he wrote "... (It) is a beautiful play, well adapted for advanced college classes, brimful of difficulties and allusions which it will be a pleasure for the instructor to make clear." (March, 1886), p. 31.

3.71 Speyer, F.L. Review of *Auteurs français*, edited by R. Mollweide. *Archiv.* XC (1893), 466-67. Speyer strongly objected to the assumption that a language can be learned without serious effort on the part of the learner: "Wo (die Anmerkungen) jedes eindringende, ernste Studium ersetzen und den Leser Französisch lehren wollen, ohne ihm 'besondere Anstrengungen' zuzumuten, da füttern sie nur die Oberflächlichkeit, den seichtesten Dilettantismus gross." He expressed the hope, that the schools would remain 'hermetically' closed to these texts. pp. 466-67.

3.72 Mielck, O. Review of *Kurzer Lehrgang der französischen Sprache.* Elementarbuch by G. Ploetz. *Archiv.* CXII (1894), 119-21. Mielck heartily approved of Ploetz, who felt that the content of the texts read in L2 should make similar demands on the understanding of the pupil as the ones he reads in L1, provided he has the linguistic knowledge.

3.73 Lowe, L.A. "The Object of the Teaching of Modern Languages in Secondary Schools and a Discussion of Various Practical Methods of Obtaining that Object." *MLQ.* IV (July, 1901), 105-14. In this paper read to the Assistant Mistresses' Association, Lowe emphasized: "Let the child understand from the first that learning French is work and NOT play. Of course, I mean pleasant work... Readers should be regularly used, and anything to serve as a stimulus to the children... should be most welcome. But once again, I repeat, not at the expense of training." p. 109.

3.74 Spink, J.E. "French in the Pre-High School Period." *MLJ.* II (January, 1917), 157-69. In this paper read at the Education Conference of the Academies and High Schools, Spink made the recommendation "... the form should be easy and the subject matter not beyond his (the pupil's) horizon. On the other hand there must be a certain spur given by not having what is TOO easy." p. 160.

3.75 Cioffari, V. "The Relation Between the Publishing House and the Classroom." *MLJ.* XXIII (October, 1949), 427-34.

3.76 Patterson, S.H. "The Technique of the Reading Lesson in Modern Languages." *MLJ.* X (December, 1925), 151-57. In this article, Patterson of the University of Minnesota High School wrote: "Comparatively few students in the secondary schools elect more than two years of modern language. The high school is, therefore, little concerned with content, or with literary, cultural or ethical values. The chief concern is with the mechanics of language." p. 151.

3.77 Incorporated Association of Assistant Masters in Secondary Schools. *op. cit.;* 3.22. In this report, some teachers were of the opinion that "(It mattered) little if the stories are trivial or even 'tripe'... provided that the stories are read with pleasure and without too much tiring work. Fatigue (is) the most potent cause of discouragement... The stories ought to be of the kind that encourage pupils to read others like them in the school library." pp. 105-06.

3.78 Vaughan, *op. cit.;* 2.55. Vaughan felt that there was much misdirected concern. He said "There is an evergreen dispute as to the value of set books. There can be little dispute as to the triviality of many of the books set." p. 5.

3.79 Kurtz, J.W. "The Teaching of Literature in Elementary Language Classes." *MLJ.* XXVII (November, 1943), 517-21. Although not primarily concerned with the selection of literary texts, Kurtz showed obvious concern about the lack of content in curriculum materials when he wrote: "The primary object of elementary language courses is the teaching of language, not literature... Our selection of (the) material is largely determined by two criteria: the ease with which it can be mastered linguistically, and the degree of interest which its contents provoke in the students. If one may judge by the type of material that has recently been offered to us by textbook publishers, one must conclude that many of us have been seeking to capture the interest of our students simply by amusing them... The intellectual content of

some of our courses is thus approximately equivalent to that of the *American Boy* magazine... In our eagerness to supply our students with reading material which they can master with a minimum of cerebral effort, we shirk the responsibility which we share with all educators to lead them to intellectual maturity and contribute more than our share to the prolongation of their mental adolescence." pp. 517-18.

3.80 Helman,E., *op. cit.*; 2.66. Although addressing herself primarily to teachers of Spanish and Portugese at the college level, Helman's remarks seemed equally relevant to teachers of other languages and concerned with the school level. She wrote: "In our enthusiasm over the practice made possible by the tape recorder, maybe we have not thought enough about what should be on the tape. After all it is the content and form of what we record, listen to, and repeat, that are most important" p. 45. She went on to discuss that students are prepared for conversation, but asked, conversation about what? ... "Learning a foreign language means, of course, at the very beginning, learning to hear and to reproduce certain basic sounds and clusters of sounds, but soon it must involve feeling and thought if it is to engage and hold the attention of intelligent students p. 45. ... In a college or university course in a foreign language, what is important is the quality of the experience he has when he repeats a pattern of speech... for the quality of this experience as a student, will determine somewhat the quality of experience he will demand and respond to later on, and, in the end, even the kind of person he will become." p. 47.

3.81 Ludwig, G., *op. cit.*; 3.24. In this article, Ludwig commented on the haphazard selection of texts, of the lack of content and the resulting uneasiness with and without literature (belles lettres):

Lehrer wählen "mehr oder weniger auf gut Glück ... unbestritten wichtige Themen ... Beliebig austauschbare sogenannte aktuelle Themen ... bewirken über die Vermittlung einiger Fakten und Techniken hinaus nichts. Sie beschränken ... den Lernenden auf das Registrieren dessen, was gerade ist. Das ist zu wenig ... unter den Aspekten des 'didaktische (n) Aufstieg (s) vom theoretischen Erkennen zur praktischen Vernunft' des Umschlagens von 'Wissen in Gewissen'.

Fazit: das Unbehagen an der 'schöngeistigen Literatur' korrespondiert mit dem Unbehagen ausserhalb dieser Literatur." p. 251.

3.82 Gerth, K. "Gedanken zu einem neuen Lesebuch." *Die Diskussion um das deutsche Lesebuch*. Edited by H. Helmers. Darmstadt: Wissenschaftliche Buchgesellschaft, 1969, 165-79. Gerth blamed the boredom of children in reading instruction (L1) on the lack of content of the texts. They are too trivial to be read more than once. The autho. felt that the text should serve language and literary education and arouse pleasure with language and literature.

"Ein Grossteil der Langeweile im Leseunterricht hat seine Ursache in der Anspruchslosigkeit der Texte. Sie verlangen ihren Lesern nichts ab, und sie vertragen es ihrer Trivialität wegen nicht, mehr als einmal gelesen zu werden. Sie sind so flach, dass das erste Lesen sie bereits erschöpft. Die Texte eines neuen Lesebuchs sollten ANSPRÜCHE STELLEN und dem Lehrer noch etwas zu tun übrig lassen.

Ein Lesebuch soll ... der literarischen und sprachlichen Erziehung dienen und die Freude an Sprache und Dichtung wecken..." p. 168.

Earlier in the same article, Gerth stated: "Ein Lesebuch hat zwei umfassende Aufgaben: es soll WELT IM WORT erscheinen lassen, und es soll der LITERARISCHEN UND SPRACHLICHEN ERZIEHUNG DIENEN UND DIE FREUDE AN SPRACHE UND DICHTUNG WECKEN." p. 166.

3.83 Killy,K. "Zugelassen zum Gebrauch in Schulen", *Die Diskussion um das deutsche Lesebuch*. Edited by H. Helmers. Darmstadt: Wissenschaftliche Buchgesellschaft, 1969, 14-23.

In this article Killy charged that the real problem with readers are that they narrow the horizon, and give mostly a milk-and-water diet to children who need something substantial.

"das eigentliche Problem (des besprochenen Lesebuchs)... es verengt die Horizonte; es verabreicht fast nur Süsspeisen für Kinder, die etwas Kräftigeres zu kauen brauchen. Auch der Geist will Anstrengung und Übung, und der junge am meisten. ... Warum is fast alles ausgespart, was intellektuelle Mühe fordert? " p. 22.

In another article on the history of L1 readers in the same book, Killy wrote that people would now be horrified to see the demands made on eleven year olds in the eighteenth century.

3.84 Despinette, J., *op. cit.*; 0.22. Commenting on the lack of content of children's texts, Despinette wrote,

"... il n'est pas possible à l'enfant de notre temps d'attendre les lents progrès d'un lent déchiffrage sans signification immédiate. Tout apprentissage qui n'apporte pas de joies intellectuelles et esthétiques conduit l'enfant à mépriser un moyen aussi imparfait." p. 42.

3.85 Carel, G. Review of *Sieben Erzählungen.* Für den Schulgebrauch herausgegeben von E. Pariselle. *Archiv.* CIII (1899), 436-39. Carel was of the opinion that, at least with the seniors, nothing should be read, that an educated Frenchman would not read twice. He added that very few of the texts used in schools come up to that standard.

3.86 Schinz, A., *op. cit.*; 3.11. The recommendation of Schinz was that in literature courses, the great masterpieces should be read first of all.

3.87 Coste, D., *op. cit.*; 0.3. In this article, Coste showed that, in his opinion, the way to lead the pupil to a motivated appreciation of literary texts, the first texts read should not be easy. The student should feel the difference between ordinary and literary language.

"Pour conduire à une appréciation motivée des textes littéraires... les premiers textes proposés ne seront pas trop faciles. Il faut... que la langue littéraire se présente d'abord comme nouvelle et résistante, pour être perçue d'entrée dans ses caractères originaux." p. 78.

3.88 Selge, 1900, *op. cit.*; 2.21. Selge complained of the lack of substance in the selections read in L2 programs. He referred to them as "Dünnwasser" and "Dutzendware".

3.89 Sturmfels, *op. cit.*; 3.54. The author complained about the aimlessness in the selection of the texts. He felt that this was damaging to education and to the respect for the teaching profession.

He spoke of "Willkür bei der Auswahl, die Unklarheit über die Ziele, die Verkennung derselben und die falsche Rücksicht auf Herausgeber und auf das Bedürfnis der Abwechslung und die dadurch verursachte heillose Zersplitterung p. 208 ... die nicht nur die Sache der Erziehung, sondern auch das Ansehen unseres Faches und der Neuphilologie überhaupt schädigt." pp. 209-10.

3.90 Ludwig, *op. cit.*; 3.24. Ludwig charged that the teacher chose by 'hit and miss' and that the criteria for selection were not established: "Fehlen doch die didaktischen und pädagogischen Kriterien für die Auswahl der Texte." p. 251.

3.91 Lemieux, L. *Pleins feux sur la littérature de jeunesse au Canada français.* Ottawa: Leméac, 1972.

3.92 Soriano, M. *Guide de la littérature enfantine.* Paris: Flammarion, 1959.

CHAPTER 4

THE PLACE OF LITERATURE IN THE L2 CURRICULUM

Decline of Literature — Fact or Fiction?

There is a widely held belief among teachers that literature used to dominate the L2 program (0.3; 2.3). The present uncertainty about the right place and role of literature appears therefore, to be a recent, but widespread and deep seated phenomenon. Hester in the U.S.A. (1972; 4.1) felt that there were as many opinions about the role of literature as language teachers, and Schröder in Germany (1976; 4.2) wrote of the general insecurity and even resignation when teachers were confronted with the question of literature. There are calls for a reassessment of the right place for literature, right in terms of present needs and preoccupations (Ryder 1965; 4.3; Rück 1973; 4.4; Marckwardt 1978; 0.17).

Before reassigning a place to literature, it seemed, however, appropriate to find out first what its place really was in the past, if, why, and how it has changed during this century of L2 teaching, at the various levels of the school curricula. After a description and discussion of the findings, this chapter will formulate recommendations concerning the place of literature in the L2 programs at the school level.

When reading the professional journals of the past, some doubts about the alleged earlier domination of literature soon began to arise. If literature dominated the L2 programs, what prompted Easton (1888-89; 4.5) to write "at no time in modern history has purely literary culture fallen so low as at present? " (p. 20) And why did Kirkman (1909; 0.4) justify the teaching of foreign literature as topic for his discussion column by stating

> It is a subject that particularly calls for discussion, for, though the Reform in England has already done much for the language, it has yet to win for the literature its rightful place, and put an end to the long period of its neglect. (p. 50)

Richter (1919; 4.6) in Germany complained about the ignorance of students who often did not even know the names of the major authors and frequently had no notion of whole literary schools. Quite evidently, even at the beginning of the period under review, L2 educators felt that literature was a neglected area. At the same time, expressions of uncertainty were found. In 1896 Marsh (4.7) wrote about the "increasing hesitation and perplexity (apparent in recent years) in regard to the true function of literature in studies." (p. 151.)

These statements and complaints seemed to indicate that the present search for an appropriate place for literature is not so new after all. On the contrary, they rather indicate that the 'literary fact' and what to do with it, has always been a cause of uncertainty.

The following pages will examine how educators tried to solve the problem, or shy away from it, at the various levels of the L2 program.

1. Literature at the Beginners' Level

Since the L2 programs started varyingly in Kindergarten or the primary grades, in the junior grades or in high school, a distinction must be made with respect to the age of the beginner.

A. Literature in Kindergarten and the Primary Grades

During the prewar years there were a few references in the sources to the teaching of L2 to young children, but it was not until the 1950s and 1960s that the practice of introducing L2 instruction into Kindergarten and the primary grades became widespread. (See Chapter One, Part Three).

In the early period, teachers like Miall (1891; 4.8) recommended reading "stories in familiar style" to the children, from the very beginning of the L2 program. It was however safe to assume that Miall did not consider this practice as part of a literary education, since she stated in the same article that grammar had to be mastered first and that it would be a "pity to introduce literary gems before that". Purdie (1908; 3.62) and Franz (1926; 3.63) also mentioned the use of children's stories and songs. But there is nothing to warrant the assumption that they considered these texts 'literature'. They were rather used to teach the language or, as it was sometimes expressed, "to train ear and tongue".

In the postwar years, when the practice of teaching second languages to young children became widespread, commercially produced audio-visual programs (1.29; 1.30; 1.31; 1.33; 1.34) became popular. None of these programs seemed to make use of children's literature, although among the stated aims was, in most cases, the introduction to the culture of the people who speak L2. There was, however, evidence that teachers often supplemented these materials, particularly in the U.K. Naylor (1966; 4.9) for example published an annotated bibliography of *French Readers for Primary Schools*. Many of the texts were written specifically to serve as supplementary readers. A few were adaptations of stories from the Middle Ages, and even fewer were well known fairy tales such as *Goldilocks*. The annotations made frequent references to the cultural elements in these little readers, but there was very little evidence of a definite policy of introducing young students to French children's literature. The report of the ten year pilot project (1.28) also stated that many teachers had supplemented the course with 'other material'. It was, however, impossible to ascertain what the nature of this material was. It may well have been like the texts described by Naylor.

In many core programs presently used in Ontario, a few authentic songs or rhymes were found such as "A la claire fontaine", or "Savez-vous planter les choux".

The resource book for teachers of French immersion Kindergartens, *Pour les tout petits* (1974; 4.10) includes some well known stories, songs and rhymes. The langage arts method *Le Sablier*, which is followed in some immersion classes, makes systematic and extensive use of traditional and not so traditional counting rhymes and poems, to teach reading and spelling. In the *Méthode Dynamique*, also used in immersion classes, such material and any other texts from the world of children's literature are absent from the readers for beginners. Individual teaching units centred around well known French children's stories and songs, such as *La Chèvre de M. Seguin* and *Cadet Rousselle* (4.29) have, however, been developed by the present author for this level and were made available by the Bilingual Education Project of OISE. These units are a deliberate effort to have the young L2 learner share the literary heritage of the francophone child.

The extent to which children's literature is used is largely left to the discretion of the individual teacher. This seems comparable to the situation in L1 education, but, as was pointed out in Chapter Three, non-native speakers often have very little or no contact with children's literature of the L2 they teach. Texts written for young beginners and annotated bibliographies such as Naylor's (4.9) indicate that frequently stories already known to the children in L1, such as *The Three Little Pigs* or *Goldilocks*, rather than stories by francophone authors, are used (see also 2.72). In some instances, nursery rhymes or songs well known to the children in L1 were simply translated into L2. This was, however, not always condoned by educators. One of them called it "sheer vandalism" (4.11).

B. Literature With Beginners in the Junior Grades

L2 instruction was begun most commonly at the age of ten or eleven in Germany and the U.K. throughout the whole period. The Committee of Ten (1894; 1.1) had suggested that the same practice be followed in the U.S.A. To what extent this was done in the prewar years was however not clear. In Chapter One, Part Two, it was pointed out that during the interwar years, L2 study was begun even later.

Discussions about the place of literature in the L2 programs generally arose in connection with Grammar Schools or 'Gymnasien' where learning was considered serious business and the aim to give 'a truly liberal education'. This would eventually lead to the appreciation of the great literary masterpieces (2.39; 2.40; 2.41). The task at the beginners' level was essentially to provide the mental training necessary to gain access to this literature (see Chapter One, Part One).

It was pointed out in the previous chapter that in the U.S.A., the U.K. and Germany, teachers were generally free to choose the reading material they felt best suited their purposes. On the whole, extensive use was made of readers at this stage. The reviews of such books gave the impression that in many cases the selections were written especially for the young learners and similar to those described by Naylor (4.9). Surveys of books in actual use mentioned the occasional *Contes et Légendes*.

A few educators saw in children's literature a distinct possibility of awakening interest. Spiers (1894; 4.12), for example, advocated the introduction of French or German before Latin and Greek because he felt it was better to begin with something that would be of practical use and a source of pleasure for the learner. He wrote:

> Little boys take more readily to a language that has children's books (and charming ones too). (p. 88)

The vast numbers of reviews and notices of publication of children's books adapted for the use of L2 learners made it safe to assume that there was a market for such material. One list of "Books in actual use" published in 1914 (4.13) in the U.K. for example mentioned that *Les Malheurs de Sophie* by the Comtesse de Ségur, was very popular with a second year class. The book relates episodes in the life of a somewhat precocious four year old, constantly in trouble for major and minor misdemeanours. How frequently books of this kind were read in school or whether they were usually supplementary or out of class reading is difficult to say, but they were definitely available.

A few educators like Selge (1901; 4.14) and Kittson (1913; 4.15) felt that there was no need for children's literature. According to them, 'great literary texts' could be given in the junior grades. Even if the pupils did not fully comprehend, what they had studied would remain with them. Their understanding and appreciation would increase with their growing maturity.

During the period when reading was the centre of the L2 programs there was some discussion of what to read with the beginners in the junior grades, but literature was largely absent from these discussions.

Since the general emphasis shifted to oral communication, literary texts are absent from most of the widely used programs. The Ontario ministerial guidelines for grade seven (1966; 4.16) which are still in effect at the time of writing, stated on the first page

> The grade 7 French program is completely oral, therefore no textbook is needed by the students.

The work in grade eight (4.17) was to be essentially a continuation of grade seven, but reading would be introduced. By the end of the year, the student was expected to "have had

a careful introduction to recognition reading of some of the orally mastered dialogues." (p. 14) This seemed to exclude any contact with literature.

There have always been a few attempts to introduce some literary texts to beginners, such as Block's *Débuts littéraires* (1977; 4.18). It consists of easy selections by well known writers like Prévert, Ionesco, Romains and Maurois. However, nothing was found in the sources to support the assumption that the idea that a literary component could make a valuable contribution to the L2 program was ever seriously entertained.

C. Literature With Beginners in the High School

Until the postwar years, French was listed as an optional subject in the high schools of Ontario and comprised usually four years of study. Until the early years of this century, the first part of the texts used in the schools contained paraphrased versions of well known fables, such as "The Fox and the Grapes". Gradually fairy tales by Perrault and short stories like "La dernière classe" by Daudet were introduced (4.19; 4.20; 4.21).

In the U.S.A., the modern language program in the interwar years consisted mostly of a two year sequence. There was a concern whether literary texts should be used with beginners or not. Around 1910, Sachs of New York, led a campaign to have them eliminated (3.11; 4.35). But other educators like Purin (1920; 4.22) stressed the fact that pupils could not be expected to work patiently through three years of grind before the "enjoyable part, literature" begins. Even those not pursuing their L2 studies beyond high school, could gain practical and cultural benefits from their studies, they argued.

Surveys showed that some literary works were indeed read with the beginners, (Van Horne 1924; 4.23; Reinhardt 1928; 4.24). But educators did, on the whole, maintain that proficiency in L2 had to be acquired before any literary texts should be attempted. In some instances it was argued that a knowledge of the country, which usually meant only France, its history and culture, were necessary as well, before literary writings could be appreciated. Where it existed, literature played a very minor role at the beginners' level.

2. Literature at the Middle Stage of the L2 Program

By the middle stage of the program, the pupil is expected to have acquired a certain proficiency in L2. This level of proficiency is reached in the junior grades by pupils whose instruction is begun in the primary grades; by the intermediate grades for pupils starting at ages ten or eleven; and by the second year of high school by pupils beginning their L2 study in high school.

A. Literature at the Middle Level in the Junior Grades

What was said in sections one and two above concerning the beginners in the lower grades was found to be equally true for the middle level in the junior grades. Both historically and at present, literary reading plays little or no part in the second language curriculum.

In the French immersion classes, where L2 is the medium of instruction, the situation is different. This is somewhat atypical since the readers used were often produced for native speakers, rather than for L2 learners. Surveys such as Lapkin and Kamin (1977; 4.25) showed that the *Méthode dynamique* (4.26), *Le Sablier* (4.27) and *Prenons la Parole* (4.28), all published in Canada, are used in many immersion classes.

In the readers of the *Méthode dynamique*, adaptations of well known children's books like *Heidi* or *Sans Famille* and fairy tales by Perrault and Andersen, are introduced into the readers from grade four on. In grades four and five a detailed study is also made of novels written for children by the French Canadian authors Corriveau, Bernard and Martel.

The *Sablier* continues to publish adaptations of well known children's books such as Verne's *Le Tour du Monde en 80 jours*, *Robin Hood*, and *Beauté Noire* for use in the junior grades.

Prenons la Parole, begun in grade four, consists of the study of well known fairy tales like *The Ugly Duckling* and *La Belle et la Bête* and books like Saint-Exupéry's *Le Petit Prince*, Kipling's *Mowgli*, Collodi's *Pinocchio* and Mark Twain's *The Prince and the Pauper*.

Individual teaching units either in the form of "Centres d'intérêt" or of *Jeux linguistiques* (4.29), which incorporate fairy tales such as *Le Chat Botté* or *Le Petit Poucet*, stories by Daudet, and fables by La Fontaine have been developed for this level. They have the same aim as those mentioned earlier which were developed for young beginners.

The help of librarians has also been enlisted. They compiled annotated lists of books suitable for the junior grades which have been circulated among immersion teachers (3.10). The example of the immersion classes suggests that it is possible to introduce young students at a fairly advanced stage to examples of well known tales from world literature.

B. Literature at the Middle Level in the Intermediate Grades

Throughout this century of L2 teaching at the school level, the subject of introducing literature at the middle level, comprising the intermediate grades, was discussed periodically. Teachers like Kittson (1908; 4.30) maintained that pupils of any age could be made to enjoy great literature. Brushwood (1950; 3.18) was concerned with training the pupil's literary taste and Brooks (1964; 4.31) felt that

> ... everyone, at least according to his interests and capacity, should have some knowledge and experience of the art of words, as we find it expressed in literature. (p. 101)

Surveys of texts used, or proposed for use in class in prewar Germany, were predominantly of a historical nature (Lion 1883; 4.32; Hellwig 1914; 4.33). In the U.K., surveys (4.13) and book reviews showed that adventure stories by such authors as Dumas père, short stories by Daudet, modern comedies, and La Fontaine's fables were quite widely read. In the German professional journals, school editions of these authors were also frequently reviewed and it seemed reasonable to assume that if they were not studied in class, they were used for out of class reading during the prewar years. Later on, they appeared to have made their way into the classroom. There is no evidence that these texts were considered as 'literature'. They were merely reading material. This may explain why in spite of their evident presence at the middle level in the intermediate grades, the general opinion of L2 teachers was that the introduction of literature was inappropriate at this stage. Many held like Kastner (1904; 2.7) that the pupils were too young. For Miall (1891; 4.34) the obstacles seemed to be both the lack of intellectual maturity and proficiency in L2. She maintained that in L1 education, the pupils were not introduced to Shakespeare in their second year of reading; therefore, the great masters of L2 literature should not be introduced in the second or third year of the L2 program either. The pupils could not yet "savourer le beau style".

For some educators like Sachs (1917; 4.35) or Emerson (1928; 4.36) the early introduction of literary texts did nothing but foster distaste. They held therefore that such texts should not be read until the last year of high school or even the second or third year of university. Some teachers felt that the early introduction of literary texts showed a lack of respect for the authors, since the students could not yet fully appreciate them.

In the postwar era, the sources contained little discussion about the use of literature in the intermediate grades. This seemed to be due less to the obstacles considered in earlier years than to the change in the overall emphasis of the programs to oral skills.

C. Literature at the Middle Level in the High School Grades

According to the sources, literary texts were read in the high school grades in all areas, including the U.S.A., in spite of the short programs. Some educators like Purin (1920; 4.37) maintained that all students, even those who would not pursue their L2 study beyond high school, should be enabled to gain the practical and cultural benefits derived from contact with literature. By "cultural benefits", Purin meant a taste for good literary production and an "insight into the intellectual and moral wealth of other peoples." (p. 330.)

Other educators emphasized that a failure to introduce literature into the high school grades meant that the majority of pupils would never have any contact with it; therefore some literary texts ought to be read.

The most widespread opinion of educators, however, seemed to be that the students should first acquire the language and a knowledge of the target culture before being introduced to its literature. They felt that without such a preparation, there could be no appreciation of the selections read (Lodeman 1891; 4.38).

It can be said that if surveys and notices of new publications indicate that literary selections were read at the middle level, reviews and discussions made it plain that the literary character of these selections was largely incidental. They were 'useful for' L2 learning or the various other aims discussed in Chapter Two.

3. Literature at the Advanced Level

The discussions about teaching literature in the L2 program at the school level focussed almost exclusively on the advanced level, or the last year in high school. It became clear that literary texts were often studied either by force of tradition or requirements of examinations, factors which were discussed in the previous chapter.

A few educators like Burnie (1976; 4.39) pointed out that many high school students would not study literature at the university. Since this was the last opportunity, it was essential that some literary work or works be read at this level.

Until the end of the interwar years, the study of literature was widely considered the apex of L2 study. This point of view was discussed in Chapter Two. A number of educators spoke of the advanced level as the time when "the gates of the treasure house" of literature begin to open. The student had almost all of the tools necessary for the full appreciation of the masterpieces: mastery of grammar, proficiency in L2, a knowledge of the target culture and a mature mind. Scholarly study and aesthetic appreciation were within his reach (IAAM, 1949; 4.40).

Whether the reason was the pressure of outside examinations, a somewhat glowing veneration of the great masterpieces, or the practical considerations of "now or never" (4.39; 4.40) it was evident that for the high school level, some literary texts regularly figured in surveys of books read, or on lists of books set for examinations.

In the last decades, literature has no longer been considered the only goal for L2 study, a goal reached only by the ablest students. It is at the advanced level that the greatest change in emphasis has occurred. Literary works are still regularly included in the curriculum but their position is far less important than it has been earlier on. The study of literature is only one among several interests cultivated by the L2 program. Many educators like Rivers (1968; 4.41) or Littlewood (1975; 4.42) take the presence of literary texts for granted, while others, like Johnes (1968; 4.43) mention the efforts made to give literature a more prominent place at the advanced level.

Two points became clearly apparent in the discussions. The term 'literature' almost invariably implied belles lettres, the classics of the seventeenth century or highly esteemed works for adults, such as Camus' *L'Etranger* or Sartre's *Huis Clos*. The reading of this literature meant largely the scholarly study, a grasp of the history of literature, particularly until the interwar years, the study of literary schools, of literary forms and devices and of

the different influences that inspired a particular author or work. Often this implied also the mature discussion in L2, of the human problems raised by the text. Such a study of literature was often described as "full comprehension", of "understanding all shades of meaning" or "völlige Erschöpfung des Gedankeninhalts", (Tilley 1912; 4.44; Kräger 1917-18; 4.45).

In the light of these concepts of literature and literary reading, it is not surprising that many educators questioned the wisdom of introducing literary texts into the high school. They argued that the students still lacked the intellectual maturity to appreciate literary texts (Lion 1885; 4.46; Mahrenholz 1887; 4.47), that they lacked the necessary historical and cultural background knowledge, that the philosophical ideas of the author were beyond the grasp of the student (Delano 1928; 4.48), or that the underlying shades of meaning of certain works were dangerous for adolescents. If all could not be explained, it would be wiser not to read the text (Schinz 1919; 4.49). A number of teachers pointed out that such demands were beyond the students' capabilities in L1. Attempting to study literature in L2, according to these teachers, amounted therefore to nothing more than reading for content, to encouraging pupils to use facile clichés, or to repeating merely the opinions of teachers or critics. It was a waste of time. The outcome of such 'training' could only be distaste (4.35; 4.36) or superficiality. Therefore, they were of the opinion that the school should concentrate on the 'basics' and give the students the tools, which would enable the university to take care of its domain, the study of literature. (Hewett 1884-85; 4.50; Goggio 1925; 4.51; Fay 1929; 4.52; IAAM 1967; 4.53; O'Neill 1971; 4.54).

As can be seen, literature although always present at the high school level, particularly in the advanced programs, never held a place of unchallenged domination.

4. Readiness for Literature

Since the term literature was usually restricted to belles lettres and the study of literary texts often implied 'full understanding and appreciation', to be reached eventually by the diligent student, educators periodically discussed how many steps a student had to climb or how many years of toil were required of him to reach this goal.

In *The Practical Study of Languages*, Sweet (1899; 4.55) wrote of four steps: the mechanical, that is the sounds, the grammatical, the idiomatic and lexical, and only then the literary (p. 116). Brereton (1905; 4.56) spoke in terms of training ear and tongue, giving a knowledge of the country and then an appreciation of its literature (p. 116). Similar schemes were outlined by educators like Haag (1908; 4.57), Pegrum (1934-35; 4.58) and Littlewood (1975; 4.59).

Other educators wrote in terms of years of preparation rather than in steps needed to reach literature. A great divergence of opinions was found throughout the whole period. Foat (1909; 4.60) and Alpern (1936; 4.61) felt that four years of preparation were needed to enable students to appreciate literature. Chouville (1909; 4.62) and other educators spoke in terms of five or six years. Strangely enough, since the introduction of L2 instruction to younger pupils and the ensuing longer programs, some educators appeared to think that even more years were needed to reach the stage where literature could be introduced. Schmitt *et al.* (1964; 4.63) for example, wrote in terms of seven years and more. The presently taught programs mentioned in sections one, A and B of this chapter largely reflect the same view. Even when L2 is begun in the primary or elementary grades, literary texts are not introduced before the last years of high school.

Considering the time alloted to L2 teaching, the general trends and emphases of the L2 programs discussed in Chapter One, and the general concepts of literature and literary reading described above, teachers at various times discussed how much literary education could, in fact, be achieved in school. Here again, many different opinions were expressed. The teachers at the Cheltenham Conference (1890; 3.3) felt that the school should place the

students "within reach" of literature. Parez (1901; 4.64) and Churchman (1917; 4.65) felt that only a "slight acquaintance" could be achieved. Clasen (1914; 4.66) and Richter (1919; 4.67) thought that the school should give a basic understanding of the literary masterpieces, whereas Lowe (1901; 4.68) aimed somewhat idealistically at introducing the pupils to the "best literature of the leading European nations".

Whether considering the steps needed to reach literature, the years of preparation required to gain access to it, or simply how much can be achieved in the way of literary education at the school level, great divergences of opinion among L2 educators were always apparent. There was little dispute especially until the end of the interwar years that the study of literature was the goal for most students. But there was an ever present uncertainty, a constant questioning or expressions of personal views on the issue of at what stage in the school curriculum literature should be included and what place it should occupy.

Summary, Discussion, and Conclusion

It is widely believed by L2 teachers today that literature used to dominate the programs and that the present uncertainty concerning its place is a recent problem. This chapter has shown that this view is not correct. Students' lack of knowledge of literature has been continually discussed (4.5; 4.6; 4.7) and the place and function of literature have always been uncertain (4.1; 4.2; 4.5; 4.7). After presenting this finding, the chapter examined the place L2 teachers assigned to literature at the beginning, middle and advanced level of the program.

Since 'beginners' could mean pupils in the primary, junior or high school grades, a division was made according to the age of the pupils. In the primary grades, early discussions (Purdie 1908; 3.62; Franz 1926; 3.63) and presently taught programs showed that extensive use is often made of poems, songs and children's stories. They are, however, not usually considered a part of literary education.

Surveys of texts used or recommended for the beginners in the junior grades frequently referred simply to 'readers' which seemed to consist largely of texts written specifically for L2 learning, but sometimes also contained adaptations of literary selections.

In the high schools, literary selections were introduced fairly rapidly (4.19-4.23). They were quite evidently intended to serve L2 learning, but gave an incidental acquaintance with some literary texts. With the shift in emphasis from reading to oral competency, this incidental acquaintance with literary texts has been largely lost. If literature never dominated the L2 program at the beginners'level, the little there was has been further reduced in recent years.

The sources abound in notices of school editions of literary texts for the middle level of the L2 program, whether this involved pupils in the junior, intermediate or high school grades. It was, however, evident that they were used as a means to achieve the diverse ends discussed in Chapter Three. Their literary character was usually disregarded or considered incidental. Many educators questioned the wisdom of introducing literary texts at the middle level, or rejected the practice outright because of the pupils' inability to appreciate 'fully' such texts. In the last decades there has been little or no contact with texts of a literary nature at this stage. Here too, its contribution has shrunk even more.

At the advanced level, the reading of literary texts seemed always taken for granted (4.41-4.43). The discussions of educators showed that this was partly due to tradition, to the demands of examinations, to the conviction that the students were now ready for them, or, conversely that ready or not, this might be their only opportunity to have any acquaintance with the literature of L2.

The general impression gained was that literature was 'simply there'. Even in the high school grades it cannot be said to have had an undisputed place.

The most widely held opinion throughout the century was that the school should concentrate on teaching the language, since the students still lacked the maturity and skills to appreciate literature to the full. Students who were so inclined and who were well equipped by their schools could then proceed to study literature, the field that belonged properly to the university (4.50-4.54).

Until the interwar years, literature was widely considered the apex of L2 study. But these heights could only be reached by the most able students and after many years of preparation (Pope 1905; 4.69; also 4.50-4.59). In the postwar years, it became accepted that L2 could be studied with aims other than literature, even by able students. With the changing priorities of the L2 programs at the school level, the programs were extended downward to the lower grades in many areas. Yet, the contribution of literary reading was not increased; on the contrary, it was introduced even later than during the interwar years. Some educators considered it a waste of time for the less able, or simply a luxury for which there was no time (Blatchford 1972; 4.70).

If the overall aim of L2 study has become more diversified in the postwar years, this change did not materially affect the place of literature seen as memorable communication and turned to for pleasure, personal development and/or information (Chapter Two). There is no evidence in the sources to support the assumption that literature as such ever dominated the L2 programs at the school level or that at any time during the period under review, it even had a clearly defined place and function in the L2 curriculum.

Two facts became very clear: 1. The term 'literature' generally implied belles lettres and reading literature, the study of literary history, literary criticism, 'full comprehension' and explicit aesthetic appreciation. All this presupposed considerable proficiency in L2, cultural background knowledge, intellectual maturity and, in the minds of many educators, superior ability. 2. As a consequence, literature was considered out of reach for the majority of the L2 learners. These concepts of literature and literary reading were bound to foster prejudice both in those who were considered unable to reach literature and in the privileged few who did. To the former it became a luxury for which there was no time, or a source of resentment; to the latter, a body of venerated or esoteric texts, accessible only to an elite, to which they aspired. As Soriano (*op. cit.*; 0.26, p. 122) pointed out, these exclusive attitudes did a great deal of harm and led to the loss of many great literary texts in L1. These attitudes were just as detrimental to the place of literature in the L2 programs. Instead of increasing the numbers of 'lovers of literature' it can safely be assumed that they did, in fact, reduce their numbers. They offered no incentive to include literature in the L2 programs. This led to a lack of demand for literary works and a reduction in the number of readily available works which are 'right' for the various stages of L2 learning and intellectual maturity. This was in turn sometimes used as proof that students were not interested in literature. The dearth of literary texts available was taken to be indicative that their study was no longer appropriate.

The restriction of the term literature to belles lettres, has been rejected as too narrow in this study. The concept that literary reading demands a great deal of background knowledge and a mature mind needs some discussion at this point.

While the history of literature was greatly emphasized until the interwar years (see Introduction, section six), it is by no means disregarded at present. Some voices are still heard maintaining that literature cannot be studied at the school level, because literary history is still beyond the grasp of the students. But is literary history really necessary for the appreciation of a particular work? It does not seem so, and it is interesting to note that quite recently Marckwardt (1978; 4.71) made the suggestion that literary history should be like a synthesis, at the end of the course, contrary to the established practice where it serves as introduction to the study of literature.

Literary criticism, as it is usually understood, means a verbal explanation or interpretation of a text. Literary critics are normally adults who have read extensively. As a number of educators have pointed out, students, even at the advanced level, are hardly capable of literary criticism in L1 and much less so in L2. This inability frequently led to the exclusion of literary texts from the L2 programs, where students lack not only wide reading and intellectual maturity, but also proficiency in the target language and understanding of the context.

This seems, however, a doubtful reason for depriving most pupils of contact with the literature of the language they study. If, as it is often pointed out in L1 education, the child needs a great deal of contact with literature, in order to become a critical reader, it seems reasonable to assume that the same holds true for L2. Many L1 educators insist that this contact should begin as early as possible (Frye; 0.31; Wells 1973; 4.72), even before the child can read. The question might be asked if this might not also be true, to a certain extent, in L2 education if the learner is to discover literature as a memorable communication and become a critical reader in time. However, it has been seen that often years are spent in recognition reading (4.17) or with contrived texts (4.9), which are skill builders but all too frequently lack a genuine message and give the learner no food for thought. It is often overlooked that the student brings to his reading all his previously acquired knowledge and experience. It is with good reason that Widdowson (1.42) stressed the need of making use of all the student knows and learns.

Arguments such as Miall's (4.34) that literature cannot be introduced before the advanced level, just as Shakespeare is not introduced to children in their second school year, have no doubt contributed to the uncertainty of the status of literature. The argument overlooks the fact that literature consists of more than Shakespeare, Racine and Goethe, and that in order to appreciate these masters the student has to be prepared, through enjoyable contact with literary texts appropriate to his capabilities, for a number of years. The age and experience of the L2 learner may help him proceed quickly in the realm of concepts and ideas, although he may need more help with the code and the context.

It is often overlooked that pupils who cannot yet read a literary text in L2 with ease, can nevertheless be introduced to certain works with the help of illustrated books, films or filmstrips.

A contributing factor to the uneasiness about the role of literature lies no doubt also in the absence of clear thought. In the early years of the L2 program, there seems to be an excessive focus on the code, be it through readers which consist of well known stories translated into L2 (4.9) or of memorized dialogues (4.17). At the advanced level, there is often a sudden switch of focus to the message, or, as one educator expressed it, the students are expected to "jump from nothing to Racine". The student who has not learned to see the text as an authentic message, is suddenly expected to respond and be a critical reader of such a message. Since he has not been trained for it, the task is beyond his capabilities. Not literature but the training is at fault.

Closely related to the question of criticism was the demand for 'full comprehension' (4.45). This seems, at best, a very doubtful demand. As Soriano (0.26), Hall (0.27) and countless other authors and readers have pointed out, literary works can have many levels of meaning, and each new contact brings new insights and enjoyment. Or, as White (1963; 4.73) expressed it the study of literature is "always unfinished business". Moore (1939; 4.74) put it even more strongly when he said "We are all, constantly, wrong about literature". Even a casual observer knows that understanding is a matter of growth. Or, as Davies (1974; 2.30) pointed out, the book loved at sixteen, will be appreciated differently at the age of forty and might appear in a different light, yet still loved, when the reader is sixty. To demand 'full comprehension' is in fact, denying the growth of appreciation and understanding. It forced, in some cases, the repetition of what teachers and critics had said

about a text, or led to the exclusion of literary texts altogether. In either case, the student was deprived of gaining access to a form of authentic communication. Since understanding is a matter of growth, and since renewed contact with literature brings deeper insight and new enjoyment, it might be worth considering the study of literary texts at different levels of the L2 program. With young learners, the surface level of a text might be enjoyed; with older ones, deeper meanings explored. For example, *Le Petit Prince* might be seen as a fairy tale or an adventure story in the primary or junior grades. At the senior level, its meaning in terms of the human quest for meaningful relationships might be explored. This could be a worthwhile application to literature of the spiral progression which Wilkins (1.43) advocated for L2 teaching in general.

The contention that the pupils lack the necessary background knowledge to appreciate literary texts before the advanced level seems also somewhat suspect. Students often, of course, do lack this. But this is not an argument that is usually applied to other subjects, where it is taken for granted that the pupil is led, step by step, forward in knowledge and understanding. The argument moreover overlooks the fact that not all literary works need the same amount of background information. Molière's *Malade imaginaire*, a satire on people who enjoy bad health and on the medical profession, needs little information to be appreciated. It is a subject familiar to most people. On the other hand, Molière's *Les Précieuses ridicules*, which makes fun of a trend in the author's time to use flowery and 'refined' language, which only a presumed elite understood and appreciated, needs some historical background knowledge. Or, to take an example of present day authors of children's literature, Corriveau's *Le Secret de Vanille*, a detective story, can be directly understood, whereas Bernard's *Les Morceaux de Soleil de Memnoukia*, a historical novel, needs some understanding of life in the days of early French settlement in Canada. Therefore, it can be said that the question of background knowledge is one of degree and also of growth.

The argument that there is no time for literary texts at the beginners' and the middle level does not appear to be a very solid one either. The fact is that since the 1950s the programs are longer and there is more time for L2 learning (4.3). The results with many of the current programs have fallen short of the high hopes and expectations with which they were introduced (1.32). Since teachers have expressed the need for supplementary reading material (0.1; 1.33; 6.29) they evidently feel that there is time for it. Yet there is little indication that serious consideration is given to introducing appropriate literary texts which are one readily available source of reading material, an authentic communication from a native speaker.

This chapter has shown that literature, rather than occupying a prominent place, has been largely a neglected area in the L2 programs at the school level, throughout this whole century. It always had a place at the advanced level, but this was never reached by the majority of the students. Due to a narrow definition of the term 'literature' and unrealistic demands of 'full comprehension', a wall has often been erected between the pupil and literature. By and large, educators felt that it was difficult, if not impossible, to overcome these obstacles. The result was often prejudice or a feeling that literature is a luxury.

Since comprehension and appreciation are a matter of growth and an introduction to literary writings can be an enrichment for the student, such texts should be introduced into the L2 programs from the beginners' level on, to give the L2 learner the opportunity to grow in literature.

Hazard's (1944; 4.75) opinion that

> Habituer les jeunes gens, les enfants, à considérer le livre comme inséparable de leur vie: l'essentiel du problème est là (p. 6)

is as important for the L2 learner as the native speaker. To make literary texts accessible for the L2 learner at all levels of the programs is, however, also a question of adequate preparation of appropriate texts. This will be discussed in the next chapter.

5. Documentation

4.1 Hester, R., *op. cit.*; 2.51. In this article, Hester asked "... what is the teaching of foreign literature at the elementary and intermediate language level? Should it be an integral constituent of language learning or merely appended as decoration? Foreign language teachers have already promulgated as many answers to these questions as there are members of the profession." p. 285.

4.2 Schröder, K., "Einleitende Bermerkungen." *NS.* LXXV (Dezember, 1976), 510-12. In his introductory remarks to the issue devoted to the teaching of literature, Schröder wrote of the general uncertainty of teachers and a certain air of resignation with regard to the teaching of literature in the L2 program.
"... Befragungen von Lehrern im Raum Hannover und in Augsburg haben gezeigt, ... dass sich für den Literaturunterricht als Bestandteil des Fremdsprachenunterrichts keine fachdidaktisch halbwegs schlüssige Konzeption ergeben hat: Tiefwurzelnde Unsicherheit eher als gesteigertes Problembewusstsein sowie eine gewisse Resignation prägen die Szene." p. 510.

4.3 Ryder, F.G., *op. cit.*; 0.6. In this article, Ryder of Indiana University wrote: "It is my deep conviction that the restoration of writing and of literature to the high school curriculum is near the top of our agenda... we are now, in the longer sequence of foreign language instruction, at a point where the very level of competence in language cries out for a further, more "educating" use of that competence. One use is the reading of literature." p. 469.

4.4 Rück, H. "Französischer Literaturunterricht — à quoi bon? Eine Entgegnung." *NS.* (Oktober, 1973), 555-56. In this article, Rück wrote of the need to rethink the place and role of literature. "Eine Neubesinnung ist... sehr wohl vonnöten."

4.5 Easton, M.W. "The Rhetorical Tendency in Undergraduate Courses." *PMLA.* IV (1888-89), 19-23. Professor of comparative philosophy, and instructor in French at the University of Pennsylvania.

4.6 Richter, K. "Wie treibt man an der Schule praktische Literaturgeschichte? " *NS.* XXVI (Februar-März, 1919), 433-48.
"(Es) besteht... die Tatsache, dass die Abiturienten unserer höheren Schulen, auch der realistischen Anstalten oft recht erschreckend geringe Kenntnisse der französischen und englischen Literatur aufweisen. Oft sind ihnen erstklassige Schriftsteller nicht einmal dem Namen nach bekannt, ja, vielfach sind ihnen ganze literarische Richtungen völlig fremd." p. 433.

4.7 Marsh, A.R. "The Comparative Study of Literature." *PMLA.* XI (1896), 151-70. In this article, Marsh went on to say that "... there are reasons, not a few, for thinking that we are preparing for one of those revisions and restatements of the general conception of what we should try to get from literature." p. 151.

4.8 Miall, E. "Oral and Aural Training". *Journal of Education.* XXIII (June, August, September, 1891), 298-300; 389-400; 453-56.

4.9 Naylor, J.W. *French Readers for Primary Schools.* Reports and Occasional Papers No. 12. Leeds: Nuffield Foundation, 1966.

4.10 Obadia, A.A. and Dubois, M.P. *Pour les tout petits.* Revised edition. Ottawa: Carleton Board of Education, 1974.

4.11 Blouet, H. *Easy French Rhymes.* Anonymous Review. *Modern Language Teaching.* II (March, 1906), 61. The anonymous reviewer stated that there are many delightful

nursery rhymes and that to translate "Pat a cake... by 'pétris un gâteau, garçon boulanger' is sheer vandalism" — and went on to say "Those for whom the book is written will probably call it 'silly' — if they are little girls. We dare not print what the little boys might say. Their elders may, like the little dog 'laugh to see such craft'."

4.12 Spiers, V. "The Study and Teaching of French." *Journal of Education.* XXV (December, 1893), 659-62; XXVI (February, 1894), 87-91. Inaugural address at the opening of the winter session, King's College, London.

4.13 "List of French Books in Actual Use." *Modern Language Teaching.* X (October, 1914), 191-97.

4.14 Selge, P., *op. cit.*; 2.17. Selge wrote: "Das zu lesende Buch soll... einen hohen literarischen Wert haben... Ein volles Verständnis wird ja wohl nie erreicht werden, erst ein reiferes Alter kann den Wert solcher Werke völlig ausschöpfen; aber wir müssen uns bemühen den Schülern wenigstens eine Ahnung von ihrer Bedeutung beizubringen... Die Fähigkeit, den Absichten des Schriftstellers zu folgen, ihm nachzufühlen, was ihn bewegt, hat, wächst immer mehr und dem Abgehenden wird eine Genussfähigkeit anerzogen sein, die ihm selbstverständlich ist." p. 232.

4.15 Kittson, E.C. "The Literary Element in the Teaching of Modern Languages." *Modern Language Teaching.* IX (February, 1913), 19-22. In this paper, read at the annual meeting, Kittson stated that "with careful selection all that a pupil reads might... almost from the very beginning be literature." p. 19. He also felt, that the poetry learned by heart should be "poetry of some distinction" and although the pupils "may not appreciate all its beauty... it will remain in their minds and they will appreciate it later on." p. 20.

4.16 Ontario Department of Education. Curriculum I-15A (7) *Grade 7 French Program.* Toronto: Department of Education, 1966.

4.17 ——. Curriculum I-15A (8) *Grade 8 French Program.* Toronto: Department of Education, 1966.

4.18 Block, P.R. *Débuts littéraires.* New York: Holt, Rinehart and Winston, 1977.

4.19 Squair, J. and Fraser, W.H. *The High School French Reader.* Toronto: G.M. Rose & Sons, 1890.

4.20 Fraser, W.H. and Squair, J. *High School French Grammar and Reader.* Toronto: The Copp Clark Co., Ltd., 1900.

4.21 Ferguson, W.C. and McKellar, H.S. *The Ontario High School French Reader.* Toronto: Macmillan of Canada Ltd., 1924.

4.22 Purin, C.M., *op. cit.*; 1.21. In this article, Purin expressed the view that "Any school which omits foreign language from its curriculum fails to fulfill its most sacred duty, viz., to transmit to our youth the key which unlocks the literary warehouse where the treasures of centuries and ages are stored." p. 329.

4.23 Van Horne, J. "French Reading in Secondary Schools, 1918-23." *MLJ.* VIII (March, 1924), 363-68. In summarizing his findings, Van Horne, of the University of Illinois, wrote "In second and even more in third year literary texts are the rule." For the second year, modern comedy, Mérimée's novel *Colomba* and Malot's *Sans Famille* were found to be the most popular texts.

4.24 Reinhardt, E. "French Textbooks in Secondary School " *MLJ.* XII (March, 1928), 446-50. In the summary of her survey, Reinhardt stated that reading books like *Petits Contes de France* and *Contes et Légendes* dominated in the first year. That in second year, Labiche's comedy *Le Voyage de M. Perrichon*, Halévy's novel, *L'Abbé Constantin* and Malot's ever popular *Sans Famille*, were read most frequently.

4.25 Lapkin, S. and Kamin, J., ed., *A Survey of French Immersion Materials (K-6).* Toronto: Ontario Institute for Studies in Education, 1977.

4.26 *Méthode dynamique de lecture.* Montréal: Les éditions projet Inc., s.d. (Formerly published in Montreal by Education nouvelle).

4.27 Préfontaine, G. and Préfontaine, R. *Le Sablier.* (Principal authors). Boucherville, Québec: Le Sablier Inc., s.d.

4.28 Carrière, L. *et al. Prenons la parole.* Montréal: Les Editions de l'école active, 1970-.

4.29 Schloss, B. *Jeux Linguistiques.* Toronto: Ontario Institute for Studies in Education, 1977.
Mimeographed 'Centres d'intérêt': *La Chèvre de M. Seguin* (1972); *Cadet Rousselle* (1972); *Le Chat Botté; Le Petit Poucet* (1973).

4.30 Kittson, E.C. , *op. cit.;* 2.33. In the article quoted at some length in note 2.33, Kittson stated "... it is not difficult to make a boy love good literature". p. 85.

4.31 Brooks, N., *op. cit.;* 3.12.

4.32 Lion, C. Th., "Verhandlungen der preussischen Direktoren-Versammlungen über den franz. Unterricht." *ZFSL.* V (1883), 175-85. Particularly pages 181-84, which related the proposed reading lists.

4.33 Hellwig, ——. "Die Neusprachliche Fachsitzung des 29. Hessischen Oberlehrertages zu Oppenheim am Rhein." *NS.* XXII (Oktober, 1914), 393-98. On pages 396-97 Hellwig gave a table of the reading material recommended by the committee. The greatest weight by far was on writings of a historical nature.

4.34 Miall, E.R. *op. cit.;* 4.8.

4.35 Sachs, J. "Desirability of a Syllabus of French and German Texts." *MLJ.* II (January, 1918), 138-49. Address given to the Association of Modern Language Teachers at the Convention of Middle States Association of Preparatory Schools and Colleges. Sachs of N.Y. led a campaign to have literature removed from the high school program and the first two years of college. In this address he explained "I have the feeling that the distaste for some of the noblest productions in English thought may be traced to an incomplete appreciation of literary work that makes its appeal only after one has advanced considerably to an understanding of the reasoned life." 148-49.

4.36 Emerson, H.O. "School Texts in French." *ML.* X (December, 1928), 48-51. In this article, Emerson maintained that the great authors should be read only after "reading authors of less repute".
"The definition of a classic as 'a book which is left unread in every gentleman's library' contains more than an element of truth. A French classic may, perhaps, be defined as a book which is read by a matriculation aspirant at an immature age with so much distaste that he resolves never to read a French book again if he can help it." p. 49.

4.37 Purin, C.M., *op. cit.;* 1.21.

4.38 Lodeman, A. "A List of Modern French Text-Books. Compiled for the Use of Teachers in Public Schools." *MLN.* VI (March, 1891), 79-83. In the introduction to this list of about one hundred and twenty of the books available, Lodeman of Michigan State Normal School wrote "Of the Seventeenth Century Literature, the great classics (Corneille, Racine and Molière) are usually represented in the courses of study of High Schools; at least a tragedy or two by Corneille or Racine is generally read. The wisdom of this plan is more than doubtful. To appreciate the great literary beauty of the classical French tragedy requires a better knowledge of the language and greater familiarity with the history and civilization of the country and the times than High School pupils can be expected to possess." p. 79.

4.39 Burnie, J. "From Reading to Literature." Lecture. Toronto: Ontario Modern Language Teachers' Association meeting, 1976.

4.40 Incorporated Association of Assistant Masters in Secondary Schools. *Op. cit.;* 3.22. For the academic student in the advanced course, the "building of grammar" was

accomplished and now "the doors of literary delight and social understanding unlock and will soon begin to open" the student nears intellectual maturity. p. 169.

4.41 Rivers, W.M., *op. cit.*; 0.19. On page ten, Rivers explained why, in her opinion, the literary aim is less appropriate now than at an earlier period, but went on to say that literature "will always have its place at the advanced level".

4.42 Littlewood, W.T., *op. cit.*; 2.3. Littlewood seemed to question the role or roles literature should play in L2 program, but did not question its place at the advanced level.

4.43 Lohnes, W.F.W., *op. cit.*; 0.7. Lohnes only discussed literature with regard to the advanced level.

4.44 Tilley, A., *op. cit.*; 3.51. In this article, commenting on the *Circular on Modern Language Teaching*, issued by the Board of Education, Tilley counters the statement that French is so easy that the pupils "might read a great many books" by stating "Montaigne,... (which Mr. Leathes recommends for sixth-form boys) is far from easy. Molière is not really easy, nor is Pascal, nor is La Fontaine, nor is La Bruyère. It is easy enough to understand their general sense, but to follow every trend of their thought, to appreciate to a nicety the precise shades of their meaning... requires intimate study and a high degree of scholarship." p. 194.

4.45 Kräger, E. "Die Methodische Behandlung Französischer Gedichte in der Fremdsprache in Deutschen Schulen." *NS.* XXV (November-Dezember, 1917), 446-58; (Januar-März, 1918), 512-32. In this article Kräger discussed the ministerial guidelines demanding full exploration of all shades of meaning of the selections read. "Die ministeriellen Bestimmungen für höhere Schulen fordern... die völlige Erschliessung des Gedankeninhalts." p. 447.

4.46 Lion, C. Th. Review of Corneille's *Cinna* ou *la clémence d'Auguste*. Edited by Dr. K. Brunnemann. *ZFSL.* VI (April, 1885), 275-76. Lion quotes the editor's view that "aesthetic reasoning does not belong into the school." ("ästhetisches Raisonnement ist als nicht in die Schule gehörig ausgeschlossen" p. 276).

4.47 Mahrenholz, R. Review of *Lese — und Lehrbuch der französischen Sprache, für die untere Stufe höherer Lehranstalten*, by Mangold and Coste. *Archiv.* LXXVII (1887), 119-21. Mahrenholz was of the opinion that grammar and syntax should be mastered, before poetry could be fully appreciated. ("Poetisches erst nach Überwindung der formalen und syntaktischen Schwierigkeiten p. 120... Wer mit der Grammatik noch im Streite liegt, wird nie zum ungetrübten Genuss der Poesie, und wäre es auch die einfache der Lafontaineschen Fabeln, gelangen... keine verfrühten Plagen in der Treibhauskultur gallischer Muse." p. 121.)

4.48 Delano, L.K. Review of *Knock ou le Triomphe de la Médicine*. Edited by A.D. Menut and D.S. Chapman. *MLJ.* XII (March, 1928), 494-95. The comedy, a satire on the medical profession was seen as an attempt to demonstrate the theory of "Unanisme". Delano felt that although it was recommended for second or third year, because of the "serious thought beneath the exterior comedy"... it would "find a better response in more mature minds". p. 495.

4.49 Schinz, A., *op. cit.*; 3.11. Schinz stated that he was "embarrassed by Racine's formidable sensualism under his fine language... if you do not make it plain, it's of no use, if you do explain, it is certainly not of moral advantage to young people in a dangerous age."

4.50 Hewett, W.T. "The Aims and Methods of Collegiate Instruction in Modern Languages." *PMLA.* I (1884-85), 25-36. In this paper, Hewett of Cornell University stated that "The elementary study of the modern languages should be remanded to the public schools: the province of instruction in our colleges should be to build upon the foundations already laid, and to carry forward the student... to the intelligent study of the literature and philology of these languages." p. 26.

4.51 Goggio, E. "Literature and Translation in Modern Language Courses." *MLJ.* X (December, 1925), 171-74. Goggio, of the University of Toronto, proposed in this article, that modern language study should be a "full four year course", and that the first two years be devoted to the study of grammar and "reading of simple and interesting texts", which should convey something of the culture of the country where L2 is spoken, that "constant practice in pronunciation, diction, composition and conversation" should be given. Literature should not be offered until the "junior and senior years". pp. 173-74.
It was seen earlier that Sachs (4.35) held the same views. The study of literature should not only be banned from the school, but be remanded to the last years of university.

4.52 Fay, P.B. "A University Teacher's View of the High School Course in French." *MLJ.* XIV (November, 1929), 87-94. In this address to the Headmistresses' Association of the Pacific Coast, Fay of the University of California, expressed his doubts that high school students were mature enough for the classics such as the plays of Corneille and Racine. p. 90.

4.53 Incorporated Association of Assistant Masters in Secondary Schools, *The Teaching of Modern Languages.* London: University of London Press, 1967. In discussing the express stream, the Masters voiced the opinion that "It does indeed seem undesirable that pupils should be encouraged to approach too early the (A level) examination, involving as it does some literature..." p. 104.

4.54 O'Neill, M. "Literature or Language? French At The Undergraduate Level." *CMLR.* XXVII (March, 1971), 36-37. O'Neill of Saint Michael's College, University of Toronto, felt that after five years of language training, the student entering University was ready for the study of literature.

4.55 Sweet, H., *op. cit.*; 1.6.

4.56 Brereton, C. "Organizing the Second Stage in Modern Language Teaching." *Modern Language Teaching.* I (March, 1905), 26-29.

4.57 Haag, K. "Die Literatur im Fremdsprachenunterricht." *NS.* XVI (November, 1908), 385-96. Haag saw the stages as knowledge of the language; comprehension of the language; knowledge, then comprehension of the culture; greater sensitivity; reverence for the work of art. The terms he used were: "Sprachkenntnis, Sprachverständnis; Kulturkenntnis, Kulturverständnis; höheres Lebensgefühl; Bildungsandacht vor dem Kunstwerk."

4.58 Pegrum, A.W. "Matter and Method in Modern Language Teaching." *ML.* XVI (December. 1934), 45-54; (February, 1935), 96-103. In this article, which Pegrum underlined expressed his personal views, the writer outlined the stages in the development of subject matter: 1) subjects from the environment of the pupils, 2) more "specific study of foreign life and foreign environment", 3) "the foreign country and its life and literature generally." p. 51.

4.59 Littlewood, W.T., *op. cit.*; 2.3. Littlewood saw the progress to the study of literature in five stages: the study of language structure, of sensitivity to stylistic variations, of subject matter, of the underlying themes (or the author's vision), and of the context of the work in terms of literary history.

4.60 Foat, F.W.G. "The Teaching of Foreign Literature." *Modern Language Teaching.* V (October. 1909), 177-79. Response to Kirkman's Discussion Column (0.4).

4.61 Alpern, H., chairman. "Desirable and possible attainments in Modern Foreign Languages in High School." *MLJ.* XX (April, 1936), 431-33. Extracts from a report submitted to the Committee on Articulation and Integration of the New York City High School Principals' Association.

4.62 Chouville, L. "The Teaching of Foreign Literature." *Modern Language Teaching*. V (July, 1909), 146-48. Response to Kirkman's Discussion Column (0.4).

4.63 Report of the Working Committee I. "Foreign Languages in the Elementary School." J. Schmitt, chairman. *Northeast Conference 1964*. New York: MLA Materials Center, 1964, 1-18.

4.64 Parez, C.C.T. "The Modern Language Question in Scotland." *MLQ*. IV (July, 1901), 100-05.

4.65 Churchman, P.H. "The Study of French Literature." *MLJ*. II (November, 1917), 53-67. In this article, Churchman expressed the view that "the opportunity to teach literature in school is likely very limited", but that the students could have an "outline or intensive study of one significant author" provided the pupils can read rapidly and accurately.

4.66 Clasen, J. "Die Reform des Neusprachlichen Unterrichts und ihre Gegner." *NS*. XXII (Mai, Juni, Juli, August-September, 1914), 65-78; 163-73; 236-43; 300-08. Clasen wrote: "Wenn die Schule ihren Zöglingen ein grundlegendes Verständnis der dichterischen Meisterwerke fremder Literatur vermittelt, so hat sie vollauf zu tun und damit ihrer Aufgabe vollständig Genüge geleistet." p. 306.

4.67 Richter, K., *op. cit.*; 4.6. Richter wrote: "Eine der wichtigsten Aufgaben des neusprachlichen Unterrichts ist die Einführung in die Literatur des fremden Volkes."

4.68 Lowe, L.A., *op. cit.*; 3.73. In this paper read to the Assistant Mistresses' Association, Lowe expressed the view that living languages are studied to be used as "letters of introduction to the best society, or to the best literature of the leading nations of Europe."

4.69 Pope, M.K. "The Place of Philology in the Study of Modern Languages." *Modern Language Teaching*. I (March, 1905), 22-26. Pope stated that the question of the relation of linguistic and literary studies was constantly brought up. The answer given had to depend partly on the "natural abilities of the student," p. 25 the most able pursuing literary study.

4.70 Blatchford, C.H., *op. cit.*; 0.9. Blatchford wrote: "The study of English literature is a luxury that cannot be indulged during the limited amount of time allocated to English. ESOL teachers are generally ill-trained to teach literature, and further, their students have a greater need to learn useful language and communicative skills than to puzzle out the human condition as portrayed in literary language." p. 1.

4.71 Marckwardt, A.H., *op. cit.*; 0.17. Marckwardt wrote "Finally in the fourth year of university work, a survey course should be provided... note that in this plan the survey serves as a synthesis rather than as a scatter-gun introduction." p. 67.

4.72 Wells, L. "Reading to the Very Young Child." *In Review*. VII (Autumn, 1973), 15-25. In this article Wells advocated the reading to babes in arms.

4.73 White, H.C. *Changing Styles in Literary Studies*. Cambridge: University Press, 1963. Paper read to the Humanities Research Association.

4.74 Moore, W.G., *op. cit.*; 2.31, p. 424.

4.75 Hazard, P., *op. cit.*; 3.2.

CHAPTER 5

THE PREPARATION OF LITERARY TEXTS AS CURRICULUM MATERIALS

The question when literature should be introduced to the student was discussed in the previous chapter. It now has to be considered how any editor who wants to make literary texts accessible to L2 learners has to find means to bridge the gap between the author's purpose and the learner's needs.

The author is usually a native speaker writing for private or public entertainment, for instruction, or both at once. He normally takes for granted that his audience speaks the same language, understands idioms, various shades of meaning and conventional signs and symbols. He assumes a certain familiarity with the customs, and traditions referred to, and often also a knowledge of events current at the time of writing. In short, he addresses a reader who can decode the message because he shares certain linguistic and cultural presuppositions with him.

The L2 learner unlike the native speaker is on unfamiliar ground on all counts: with respect to the language, to the culture, and often also to the events current at the time of writing. The gap between the means of decoding and the author's message, is widest for the student at the beginners' level. To bridge this gap, editors have traditionally resorted to two devices, often used in conjunction: one, the use of L1 as a medium of explanation and interpretation and the other, the adaptation of the text.

How educators have viewed and used these devices will be described in the following pages. The strengths and weaknesses of each will then be discussed and followed by suggestions for the preparation or evaluation of literary texts to be used as curriculum material.

1. The Use of L1

Throughout this century of L2 teaching at the school level, educators who wanted to introduce literary texts into the programs, have defended the use of L1 on the grounds that without it, most students would never have any contact with literature. They maintained that time was too short for students to acquire the proficiency in L2 and the cultural background knowledge necessary to appreciate literature directly. In their view, the use of L1 facilitated access and appreciation and could, moreover, be a powerful means of arousing interest. The manner in which these educators were willing to use L1 however and the extent of L1 they would allow, varied from completely bilingual editions to editions with minimal bilingual vocabulary lists or notes in L1.

A. Bilingual Editions

Three devices were used to present entire texts both in L1 and L2: Interlinear translation; the text in both languages visible at once on the same page or pages facing each other, one page in L1 and one in L2, and the entire text first in one language, then in the other. Editions with interlinear translations were mentioned occasionally at the turn of the century, but they did not appear to have been used extensively in modern language teaching in the schools at any time during the period under review. Editions with the texts in L1 on one page and in L2 on the page facing it were produced from the outset (5.1). They are still

commonly found on the market but seem to be used more frequently for informal teaching or private reading and study, than in regular classrooms. Bishop's *Fables bilingues* (1972; 5.2) might serve as an example of a text being printed entirely in one language first and then in the other.

These editions, just as the use of L1 in general, raised the question of the nature of the translation, which on several occasions became the topic of lively discussions. According to the reviews, word for word translations were given at times. This can evidently lead to some ludicrous results. If the sentence "Les serpents boas avalent leur proie tout entière, sans la mâcher" (*Le Petit Prince*, p. 1; 5.3) is translated as "the snakes boas swallow their prey all whole without it to chew", the student would not understand much more than if he had no translation at all, and it certainly would not enhance his appreciation of the text. Educators often demanded that both the selection read and the translation should be 'models of style'. However, other educators countered that if only the highest standard of both languages were to be used, students would misunderstand or become confused. Student 'boners' found in examination papers proved the point.

Some educators made efforts to translate the literary texts into up-to-date idioms, and so obtained some rather startling effects. Owens (1948; 5.4) for example, reported that Denoeu had rendered the "Mignonne" of Ronsard's famous "Ode à Cassandre" by "Cutie".

The difficulties just described led many educators to reject the use of translations altogether. They maintained that they hindered, rather than helped the student. Some insisted that the ideal was 'direct access' to the literary text and that nothing else would do. Other educators felt that translations fostered laziness. Students would never make the necessary effort to "read themselves into the text". Some teachers felt that giving room to translations was like signing a death-warrant for the whole L2 program. If translations were good enough, and were moreover so much easier to read, people would soon consider L2 teaching and learning a waste of time and money. Many teachers who objected to bilingual editions did, however, accept or even demand a more restricted use of L1 in the form of bilingual vocabulary lists, glosses and notes.

B. Bilingual Vocabulary Lists

Teachers who expressed a need for bilingual vocabulary lists in school editions of literary texts were of diverging opinions where these lists should be placed: before the selection, in the margin, at the foot of the page, or after the entire text.

Teachers who favoured placing the new vocabulary before the selection maintained that this arrangement was most useful for the students. They could memorize the new items first and then read the selection, unhampered by unknown words. At the same time, seeing them in context would reinforce what had been learned (5.5).

Other teachers, however, objected that placing the new vocabulary before the selection often reduced the text to a hunting ground for new words, similar to a hidden word game. They preferred that words likely to be difficult or unknown be placed in the margin (5.6), on the page facing the text (5.7) or at the bottom of each page (5.8). They felt, that with these arrangements, the pupils would concentrate on the text and look at the bilingual lists only when they needed it. Yet, if the text did present difficulties, a quick glance at the margin, the opposite page, or the bottom of the page would supply the necessary information. Attention to the text would only be interrupted for a minimal time.

Other teachers, however, objected to the constant presence of the translation of words presumed unknown or difficult. They maintained that this arrangement fostered laziness and broke the contact with L2. Yet, some of these teachers did accept bilingual vocabulary lists at the end of the entire text. This arrangement has been widely used throughout, from Squair and Fraser's *High School French Reader* (1890; 4.19) to d'Estivaux's *C'est la vie...* (1966; 5.9) frequently read in grade twelve in Ontario at this time. The presence or absence

of bilingual vacabulary lists was regularly mentioned in reviews. Frequently, reviewers' comments were made on the length of these lists. Doty's review of Storer's edition of *Sans Famille*, for example, mentioned that the text consisted of 164 pages of text, 60 pages of exercises and notes and 75 pages of vocabulary (5.10). Many teachers felt that if a text had a complete bilingual vocabulary at the end, the student would read on, develop a feeling for the language, and build up his passive vocabulary. If the need arose, he could turn to the end of the book for the explanation of an unknown word or idiom. If this help were not provided, the student would either have to search in the dictionary, which meant a lengthy interruption in the attention to the text, or he would get into the habit of being satisfied with approximations and half guesses, which meant misreading and misinterpretation.

Teachers who believed in hard work and mental training, rejected the presence of bilingual vocabulary lists at the end of the text. They felt that these lists were a way of spoonfeeding and that it was much better for the student to compile his own dictionary (5.11). They insisted that the student should 'wrestle' with the text. It was also pointed out that since the teachers were free to choose the reading material, it was impossible to know which vocabulary items were new for a particular class. The lists were therefore either too brief or too extensive and it would be better to omit them altogether.

C. The Use of Notes

In order to make literary texts accessible and useful for the L2 learner, editors frequently resorted to the use of notes in either L1 or L2. These notes could consist of the genealogy, a more or less lengthy biography of the author, the genesis and importance of the work, and the history of the genre to which it belonged. Notes might give historical, geographical, or cultural information, give a summary of the text that followed, or place a selection in its context. The nature and extent of these notes clearly reflected the trends and emphases in L2 teaching, discussed in the first three chapters. The importance attached to these notes was revealed in the detail with which reviewers described them.

The practice found in some of the early editions of presenting the genealogy of the authors (5.12) was no longer found in editions published around the turn of the century. Until the interwar years, biographical notes were, however, often very lengthy. Haase (1880; 5.13) mentioned one of thirty-one pages. This reflected the importance attached to the author's life which was often a factor in the selection of texts (3.27). Present day school editions frequently still contain biographical notes, but they are greatly reduced and seem intended to arouse interest and provide context. In the case of *Le Petit Prince* (5.3) they comprise five pages, in Sanouillet and Robert's edition of *Le Grand Meaulnes* (1968; 5.14) three and in other cases they are even shorter.

Notes concerning the genesis and importance of the literary work, either in terms of the author's total work, his time, or in French literature in general, were frequently found in school editions (5.15). Particularly until the interwar years, editors like Masson often gave a chronological table of the history of the genre (5.16) which reflected the emphasis on the history of literature discussed earlier. These notes resembled those of the *Classiques Larousse* or *Editions Bordas*, intended for native speakers (5.17). Notes in either L1 or L2 often served as an introduction to each act of a play, the following chapter or selection (5.18).

The notes frequently revealed the editor's effort to have the literary text supplement history or geography. Doty's description (5.10) of Storer's edition of *Sans Famille* is telling in this respect. He wrote:

> The text is prefaced by a biographical sketch of the author and a geographical glossary of the places mentioned. This useful section gives for each town and city its population, location, chief products, and other outstanding features, as for example: Dijon,

> Population: 84,000. About 200 miles southeast of Paris, capital of the ancient province of Burgundy. The gourmand center of France: wines, mustard, spice cakes. Seat of a university.
> Next comes the indispensable map showing the places and geographical features mentioned. (pp. 309-310).

During the interwar years, notes of all kinds were multiplied to the extent that they became truly overwhelming. Reviews mentioned that they were frequently more extensive than the text itself. The motto appeared to be "the more notes, the more useful the edition". In more recent school editions, notes are much more reduced, or even absent.

The use of notes, however, did not go unchallenged. Some educators objected to them on the same grounds as they objected to bilingual vocabularies: they fostered laziness and broke the contact with L2 (Speyer 1893; 5.19; Selge 1900; 5.20; Tilley 1912; 5.21). A few voices also spoke out against the use of notes which showed that the texts were to be used for unliterary purposes, such as teaching history or geography.

D. The Use of Exercises Involving Both L1 and L2

In school editions of literary texts, the selections were often accompanied by a wide variety of exercises during this century of L2 teaching in the schools.

In a few instances, such as Booth's *Poésies pour les jeunes* (1971; 5.22), the exercises were clearly aimed at interpretation and identification. They included topics for discussion, calling for the pupil's personal response. For example, after du Bellay's poem "Heureux qui comme Ulysse", in which the author described his homesickness during his stay in Rome, the questions included "Have you ever felt like the poet? When and how? " (p.9). After Jean Aicard's poem "Bâtissons des écoles neuves", students were asked to give a description of their dream-school (p. 7).

But frequently the exercises involved translations into L1, word study, exercises of a grammatical nature, such as "give the feminine of", "put the following in the plural", and so on. There might be sentence completion exercises or questions demanding factual answers. The text was clearly to be used for a grammar lesson or for oral practice.

In some instances, it was difficult to see any connection between the literary text and the questions that followed. Block's *Débuts littéraires* (4.18) for example, stated in the introduction that after questions testing the comprehension and exercises for vocabulary development, the third section entitled "votre point de vue", consisted of questions designed to "allow the students to express their own opinions". In the case of Denos' nonsense poem "Le Pélican", some of the questions read: "Aimez-vous les omelettes? Comment fait-on une omelette? Avez-vous vu un poulet pondre un oeuf? " (p. 5).

Like the vocabulary lists and notes, exercises were often multiplied. Together with the notes they frequently amounted to double the length of the text. Many educators were of the opinion that the exercises were much more important than the text (5.23). Like the vocabulary lists and notes, exercises met with objections from the educators who saw in the appreciation of literature the main aim of the L2 program.

To sum up: many educators felt that L1 was necessary if the students were to have any contact with the literature of L2. The extent to which they would allow the use of L1, however, varied a great deal, from completely bilingual editions to minimal vocabulary lists. Very frequently notes and exercises making use of both languages were added to the texts. These practices were not universally accepted. Many educators believed that they hindered direct access to the literary texts, that they could become a comfortable crutch for the students or that they were quite superfluous. The good teacher knew best what information the students needed (5.19-5.21).

2. The Use of Adaptations

In spite of the opposition of many theoreticians and practitioners, the adaptation of literary texts to meet the needs of the L2 learner was very widespread throughout this century of L2 teaching. This applied mostly to modern, or what educators considered 'lesser authors' or 'lesser texts', and above all to works belonging to the realm of literature for children and adolescents. The greatest literary masterpieces were seldom adapted — in fact, such attempts could meet with scathing criticism (Rougemont 1887; 5.24).

Adaptations consisted mainly of one or several of the following devices: simplification of the language, modification of the content, abridgement of the text, and the use of excerpts. In several instances it was interesting to make comparisons between the treatment of literary texts for L2 learners and those intended for native speakers.

A. Simplification of the Language

Part of the ancient art of telling a story is to tell it in terms that will give the greatest pleasure to the audience. Myths, legends, and many of the texts which are now considered children's classics ranging from fairly tales to *Robinson Crusoe* and *Pinocchio*, have been told in many different versions.

In France it is common practice to publish well known texts in different editions suitable for the various age groups. Whenever possible, these adaptations are made by the authors themselves or by skilled writers who respect the essential content and tone of the book (Escarpit 1977; 5.25).

Due to the inevitable limitations of the L2 learner, which were discussed at the beginning of this chapter, a greater simplification of the language is often necessary for him than for a native speaker of a comparable age. Mindful of this need, many editors must have felt that La Fontaine's fables were appropriate for beginners, but that they would be more accessible in modern prose. Such versions were found throughout the century, from the *High School French Reader* of 1890 (4.19) used in Ontario, to Bishop's *Fables bilingues* (1972; 5.2). From the 1920s on, the sources frequently mentioned word count books. In France, Hachette continues to publish "Textes en français facile", such as Ferreira's adaptation of Malot's *Sans Famille* (1962; 5.26).

Some educators like Foat (1909; 5.27) objected to simplified texts, because he felt that the author presumably tells the story best. Bradford (1968; 5.28) maintained that simplifications often failed "to preserve the literary quality of the original" (p. 205) and Brooks (1964; *op. cit.*; 3.12) spoke of them as a "Procrustean act that does violence to the author's intent and lulls the reader into a false sense of security". (p. 104)

B. Modification of the Content

Modifications of the content of a literary work seemed to be prompted largely by the views educators had of the child, which were discussed in Chapter Three. The modifications were often of the same nature, whether the edition was intended for native speakers or for L2 learners.

Until the interwar period the omission of anything, term, allusion, or topic that might offend innocent minds, was the rule (Super 1894; 5.29) and this practice is not entirely absent from textbooks used today. *Au Pays des Contes* (5.30), the reader for grade four of the *Méthode dynamique*, might serve as an example. In the "Remarques sur nos adaptations", the editors stated:

> Pour "Peau d'Ane" nous avons évidemment passé sous silence les projets incestueux du père de la princesse. (p. 6)

In their adaptation the father wants her to marry a rich, wicked and ugly prince instead. In "Ali Baba", the sister-in-law leaves, whereas originally, "en ce pays de polygamie" she becomes the hero's second wife. A few objections to modifications of this nature were heard (Schinz's 1919; 5.31 with regard to L2 and Michaëlis 1893; 5.32 with regard to L1), but such objections were rare.

Where socio-political considerations were uppermost in the minds of educators, texts were sometimes modified in order not to ruffle the students' patriotic feelings. Editors often went to great lengths, even to the military authorities, to give the proper, patriotic view (5.33).

Where the primary function of the text was to serve as means of L2 learning, texts written for young children were often deemed most appropriate. However, in order not to offend adolescents by giving them a book about a young child, editors sometimes simply added a few years to the age of the main character. Thus, in the edition of *Les Malheurs de Sophie* reviewed by Fouré (1931; 5.34), the wilful four year old heroine who is always getting into trouble, is metamorphosed into a "nice child, seven or eight years old".

An even more fundamental kind of modification became prevalent in the postwar era, in children's literature: the story had to have not only a happy ending, but should present a problem-free world. Objectionable characters were omitted. Thus, in *Au Pays des Contes* (5.30), in the adaptation of *Heidi*, Clara's mother is there by implication, whereas in the original version she had died. The cruel governess is absent altogether. Sad endings are changed. Andersen's "Little Mermaid" does not die, but returns home; sadly, it is true, but alive. The "Little Tin Soldier" is not burned, but found again, years later by his first owner.

To take another example, Daudet's story "La Chèvre de M. Seguin" was originally written for a friend who would rather die of hunger than give up his independence. It tells of the little goat Blanquette which preferred the freedom of the mountain, and eventually being eaten by the wolf, to the secure life, tied in M. Seguin's field, full of tender herbs. The story has become a favourite, widely known by francophones. In *Dansons la Capucine* (1973; 5.35), Blanquette, after her escape and delightful day on the mountain runs back home as soon as M. Seguin blows into his trumpet in the evening. In the version of the Wible Language Institute, 5.36 published in the early 1970s, and called an "educational tape recording", produced for the listener's "cultural enjoyment", M. Seguin, seeing that "Blanchette" does not respond to his call, takes a blanket, climbs the mountain, and finds her at daybreak, after the vanquished wolf has left the scene. Wounded and repentant, "Blanchette" feels it is too late, but her master tenderly picks her up, carries her home and nurses her back to a "better and happier life".

C. Abridged Versions

Educators have often felt that writings by authors such as Hugo, Verne, or Dumas père could be of interest to children, if they were shorter. In order to allow the development of this interest, editors have produced abridged versions. In France, for example, three little volumes, *Gavroche*, *Cosette*, and *Marius* were produced from Hugo's voluminous *Les Misérables*, in the hope that an enjoyable acquaintance with some of the main characters would entice young French readers to read the entire work later on.

In L2 programs where time is relatively short, language proficiency and background knowledge necessarily limited, abridged versions of literary works have been used as curriculum material throughout this hundred year period. Reviews showed, however, that abridgements were made for many reasons other than the intent of making a long work accessible to the L2 learner.

In the eyes of some educators, the production of an abridged version seemed to be no mean achievement in itself. The anonymous reviewer of one edition of Verne's *20,000 Lieues sous les mers* stated with obvious satisfaction that

> all the dull and verbose passages of the original have been... skillfully pruned... (the work) rejuvenated to only one fourth of its former size. (5.37)

Similar statements were made about Malot's *Sans Famille* by Johnson (1933; 5.38) and by a great many other reviewers with reference to various works.

But although the practice was widespread, abridgements of literary texts seemed to meet with more and stronger objections than either the simplification of language or the modification of content. In 1898 Tobler (5.39) charged that many of the so called integral versions were, in fact, no more than one third of the original. Others, like Fundenburg (1935; 5.40) felt that often all that was characteristic of the author was omitted. Many reviewers complained that editors failed to indicate where passages had been left out and that only those selections that suited the editors' immediate and often limited purpose were retained. This led Hocking (1932; 5.41) to lash out against "literary bootleggers, pawning off, under the original label, goods which have been 'cut' for our own profit" (p. 88). A few reviewers, like Morgan (1923; 5.42), showed that editors, moreover, frequently did not work from reliable sources, but from unchecked editions, and more or less impressive versions. This charge seemed borne out by reviews like Fouré's (5.34), and suggested that the reviewers often did not know the original versions either.

The three devices, simplification of language, modification of content and abridgements were often used in conjunction. Thus, Fereirra's edition of *Sans Famille* (5.26) is simplified and abridged. "Heidi" in *Au Pays des Contes* (5.30) is simplified, abridged and has a modified content. The devices served usually to make the literary text bend to the preoccupations and aims of the editors. Occasionally, however, reviewers like Klatt (1920; 5.43) wondered why the editors had not done their work more seriously and had left untouched quite inappropriate passages.

D. Excerpts or 'Morceaux Choisis'

Excerpts varying in length from a few lines to several pages, were frequently used in readers, anthologies or chrestomathies during the hundred year period under review, but their aims changed during this time according to the current trends and emphases. At the turn of the century, excerpts were frequently presented in the chronological order of their appearance. They were intended to familiarize the students with the 'great names in literature', with literary schools or to give a survey of the history of literature. In more recent years, excerpts are sometimes grouped around themes, such as in *Les Ensembles* by Nemni (1976; 5.44), which makes these collections more similar to the readers used in L1 instruction.

Often excerpts were chosen because of the quality of their style. They served as models which the pupils were asked to imitate, or they were used to give the students practice in literary analysis. These uses were found to be common to both L1 and L2 education.

In the early years of this century, when defining or demonstrating national characteristics was a major preoccupation of L2 teachers, excerpts believed to be 'typically French' or 'truly gallic' were extracted from literary works. They were to give a profile of the national psychology or serve 'as a mirror' of the foreign culture (Schön 1925; 5.45).

The use of excerpts however, always met with a certain amount of opposition. Some educators felt that the "morceaux" did not permit either appreciation of style or feeling for a literary work. Others contended that the fragmentary nature of the selections could not give any insight into a foreign culture or character, but rather served as fuel for prejudice. (Churchman, 1917; 5.46; Schmidt, 1928; 5.47; Neusprachliche Arbeitsgemeinschaften, 1935; 5.48; IAAM, 1949; 5.49).

E. Literary Texts As Whole Courses

In a few instances, attempts were made to use literary texts such as Mme d'Aulnoy's tale *La Belle aux cheveux d'or* (5.50), Daudet's *Le Petit Chose* (5.51), Erckmann-Chatrian's *Le Trésor du vieux seigneur* (5.52) and Renard's *Poil de Carotte* (5.53) as a basis for an L2 course. The reviewers normally gave a very detailed description of these attempts, but this treatment of literary texts never seemed to have become widespread practice.

F. Whole Versions

The different uses and abuses of methods by which literary texts were made to serve as curriculum materials led some L2 educators to the conclusion that any kind of adaptation hindered rather than helped the comprehension and appreciation of foreign literature. They called for "pure texts", texts as they were published for native speakers, Speyer (1893; 5.19), Selge (1900; 5.20) or Shaw-Jeffrey (1905) who wrote in the article cited earlier (5.11)

> I think if we got the actual French editions of selected texts, wherever possible, with illustrations, the books themselves would be quite likely to find a place among the schoolboy's transfigured collection of treasures between the last volume of Henty and the latest sensation of Max Pemberton. (pp. 78-79)

These objections were mainly raised with respect to the middle and advanced levels of the L2 program. For the beginners' level it appeared generally accepted that literary texts could not be introduced unless they were adapted.

Summary, Discussion, and Conclusions

In order to use literary works as curriculum material, educators have resorted to two main devices: the use of L1 and the adaptation of the text. There was no consensus among teachers if or to what extent these devices should be used.

With respect to L1, some teachers favoured full translation, but disagreed on the nature of the translation, whether it should be word for word, or 'a model of style'. Some teachers demanded a bilingual vocabulary list of any difficult word or expression, along with the text. Others felt such lists should be placed after the entire text. Some felt that the lists were too voluminous, others that they were insufficient, and still others maintained that these lists fostered laziness. They insisted that the student would profit more if he looked up unknown words and composed his own dictionary.

Notes were felt to be quite superfluous by some teachers, and essential by others. The same disagreement was found with respect to exercises.

There was divergence of opinion about adaptations of texts. While some teachers felt that the simplification of language was inevitable when literary works were first introduced into the L2 program, others totally rejected it.

The modification of content to suit the overall trend in education, or the view of the child current at the time, seemed largely taken for granted, at the beginners' and middle level. On the other hand, there was a great divergence of opinion about abridged texts. While some educators maintained that it was the only way to introduce certain literary texts, others countered that it should be either 'all or nothing'. (Schinz; 5.31)

Excerpts or "morceaux choisis" were widely used throughout this century of L2 teaching, as an introduction to literature, to give familiarity with the names of the great authors, a knowledge of literary schools or a survey of the history of literature. They were chosen to help pupils perceive what was believed to be characteristic of the people who speak L2, or to show how different authors treated a certain subject or theme. They were used to teach expression and style, and give the tools for critiscism and appreciation through careful analysis. Yet, in spite of their multiple and widespread use, educators were by no means in agreement about excerpts. Many felt, that the "morceaux" were insufficient to teach anything and were, in fact, often misleading (5.47).

The attempts to use literary texts as a basis for a whole L2 program (5.50-5.53) did not lead to noticeable acceptance.

The whole picture of the treatment of literary texts to be used as curriculum material is one of confusion, contradictions and an apparent lack of principle. Educators pronounced themselves strongly either for or against a certain device to be used at the middle or the advanced level. There is a singular disregard of the needs of the beginner who needs most help, and little questioning of what the treatment does to the literary text. There was little evidence of thought of what each device can or cannot accomplish, and little consideration of asking for the 'consumer's', the student's, evaluation of the devices. In fact, most of the arguments brought forward seemed to have little to do with literary education.

This chapter raised the question how the gap between the author's (sender's) message and the L2 learner's (receiver's) capacity to decode that message can be bridged. The treatment of literary texts to be used as curriculum material raises essentially two questions: 1. What does the device do to the text? 2. Does the device meet the need of the student? The neglect of either question hinders the bridging of the gap. The various devices used will be examined from these points of view.

A. The Use of L1

The pupil brings to the literary text a wealth of experience in L1. It is not reasonable to assume that because of his limited knowledge of L2 this experience does not exist. Such an assumption can only result in frustration, embarrassment, loss of interest and a waste of time. It is equally unrealistic to withhold the introduction of literary writings until the learner has acquired a background knowledge similar to the one the native speaker brings to the text. Either demand would preclude literary reading in the L2 program at the school level. Before making categorical pronouncements for or against the use of L1 it seems essential to consider the literary text to be read. What features of a linguistic or cultural nature might hinder the understanding of the selection? Is L1 necessary to overcome these difficulties? If so, do the difficulties indicate a need for short explanatory paragraphs or notes, or is the translation of a few words or expressions sufficient? The need for these aids depends as much on the text itself as on the level at which it is to be read. A book like *Les Malheurs de Sophie* needs very little background information, whereas its sequel, *Les petites filles modèles*, still a favourite with French children (2.73), needs considerably more, since it makes more references to social classes and customs in the France of a hundred years ago.

If L1 is needed, great care should be taken that its use really does help the student's understanding. Reviewers frequently commented on the poor work done in this area, so much so that one educator defined bilingual dictionaries as "compendiums of inaccuracies and half-truths". A poor translation of a key word can give a different meaning to a whole work. Thus, in the most important episode of *Le Petit Prince* (5.3) where the fox teaches the little prince about building meaningful relationships, the term "apprivoiser" is rendered by "to tame", rather than "to make friends" (create ties, or bonds) which changes the meaning of the whole work. In a case like this, L1 widens the gap between the author's message and the student's need for help in apprehending and appreciating it. A second point is that instead of making global statements or taking dogmatic stands for or against the use of L1, a certain flexibility would seem more appropriate. It has been pointed out earlier that since the war more children study a second language than ever before. This means that there is greater diversity in background knowledge and openness to 'things literary'. A class with less background might well need more L1 to prepare for an understanding and appreciation of a text than a class coming to a text 'prepared to be delighted'. Here, a more precise knowledge of the pupil's need is essential.

B. The Use of Notes

There is no doubt that understanding, interest, and appreciation are largely interdependent. But it is equally true that understanding is a matter of growth and development and that to aim at 'the full understanding of all shades of meaning' (4.45) is absurd. Where the attempt was made to explain 'everything', even in one subject area, such as in Storer's edition of *Sans Famille* (5.10) or by Miller (1947; 5.54), the notes became truly overwhelming. They obliterated the message of the text and one can only guess at the student's confusion not to mention his aversion to reading, when faced with this mass of information.

The stand taken by some teachers demanding copious notes and by those wishing to ban them from all school editions, are again too global and give no consideration to particular texts, to different levels of the L2 program and to students of diverse backgrounds. Not all texts require the same amount of explanatory notes to be appreciated. Two popular stories by Daudet which frequently appeared in L2 readers, "La Chèvre de M. Seguin", referred to earlier, and "La dernière classe" which relates the last morning in a French village school before the German take-over, at the end of the Franco-Prussian War, might serve as examples. While the former story is readily accessible, even to young students (4.29), the latter requires quite extensive explanatory notes to give the necessary historical and cultural background knowledge.

To clarify the learner's needs, questionnaires and comprehension tests could help to pinpoint which parts of a text are readily understood and which need clarification. This information would also avoid falling into the temptation of swamping the student with a mass of information unnecessary to the appreciation of the text.

C. The Use of Exercises

The multiplication of oral and written exercises aimed at L2 learning are highly unproductive in fostering an appreciation of literary works. In most instances they are likely to prevent the pupil from suspecting that the text is more than an excuse for grammar and L2 practice. They widen the gap between the often weary learner and the author's intention. In other words, they prevent communication.

D. The Simplification of Language

The strong stand taken either in favour or against the simplification of the language is also unwarranted. It has been pointed out earlier that many stories belonging now to the realm of children's literature have been told and retold many times. Myths, legends, and folktales have undergone many changes over the years. There are more or less traditional, but no definitive versions of much of this literature. Yet its content is usually directly accessible to children and its message can be given in very simple language. The simplification, in this case, does not necessarily alter the message.

The appeal of some texts, such as many of the fables of La Fontaine depend to a great extend on sound and rhythm. To retell them in 'simple prose', reduces them to little moral tales, of very scant interest to anyone. These texts do not acquaint the L2 learner with the masterpieces young francophones know, but must rather make the L2 learner wonder why his counterparts in the target culture rate these dull stories so highly. Here, the simplification of language removes literature from the pupil rather than brings it to him.

The efforts of the last decades to edit literary texts in such a way that the L2 learner can read them 'as easily as he reads L1', or to involve only the structures learned orally (4.17) raise the question of the student's needs. What does the simplification really do for the learner? Does it lead him to believe that he knows a literary work, when he knows in fact only the title and an outline of the main plot? In this case, the simplification is a barrier to a common literacy.

One need that is very often overlooked, is the satisfaction felt, when a challenge has been met, a difficulty overcome. Working, or being challenged, to understand a text not only helps the student to remember it, but also makes it possible for him to grow in understanding and appreciation of a text. It has been pointed out that literature is 'memorable' partly because of its style. (0.26; 0.27) Simplification of the language can amount to denying the student the experience of L2 handled with skill, as an art. (5.40) Therefore, before simplifying a text, the question should be asked: Is the simplification really necessary, or could the student be helped to discover and enjoy the version his francophone counterpart knows and enjoys? The latter would be of infinitely more value for the L2 student, and should therefore be aimed for, whenever possible.

E. The Modification of Content

The practice of modifying the content seemed the least challenged of all the common devices used in the preparation of literary texts intended as curriculum material. Yet, it is the most damaging. It creates, under the same label, totally different concepts. For example, pupils who know "La Chèvre de M. Seguin" from *Dansons la Capucine* (5.35) or the Wible Institute (5.36), know a Blanquette, willing to give up her freedom. For the francophone, Blanquette means someone to whom freedom means more than life. The modification distorts the essential message and so creates a strong barrier to communication. It is dangerous, because the learner is not aware of it. It betrays the text and neglects the student's need.

If editors, as, for example those of *Au Pays des Contes*, feel that certain stories cannot be told as they are (5.30) one might ask, why they selected them in the first place? There are many other texts to choose from. The modification of the essential content of a literary text does not seem defensible on any ground.

F. The Use of Abridged Versions

Works potentially interesting, but too long for young readers, have often been published in abridged versions. Where the aim was to give children an early acquaintance with literary texts, to whet their appetite, these versions have been found successful with native speakers. It seems reasonable to assume that the same could be done for L2 learners. Where the aim is to entice the young reader to turn eventually to the whole work, to renew and deepen old acquaintances, to find new meaning and insights, editors have produced abridged versions that are faithful to the original or the most widely accepted version. They have indicated that omissions have been made and where they were made. But often the abridged version seemed to have as its sole aim to serve as material for L2 learning, to be another 'easy reader'. The student is given the feeling that he knows something, when in fact, he is given but a fraction of it. The omissions themselves have often distorted the original message (5.39). These versions and the resulting attitudes do great disservice both to the literary text and to the student.

G. The Use of Excerpts or "Morceaux Choisis"

Carefully chosen excerpts, that are units in themselves, such as an episode from *Le Roman de Renart*, a character from La Bruyère, or a chapter from Gabrielle Roy's *Rue Deschambault*, telling of different events of her childhood in the Prairies, can have the same possibilities as good abridged versions. They can acquaint the student with a manageable part and pave the way for appreciating the whole work. The salient parts which he already knows will come to him as acquaintances and add to his enjoyment.

The danger of excerpts has, however, always been that the selections were too short and amounted to what one educator referred to as "snippety reading". The failure to give

the context can make a selection pointless. A case in point might be an 'educational' film which consisted of nothing but a recital of Cyrano de Bergerac's monologue about his enormous nose. There was no indication that the excerpt was from Rostand's play, and that the size of Cyrano's nose had been the cause of his suffering and self-sacrifice. As it was presented, it was useless; it communicated nothing. At best, it left the student wondering about the 'strange text'. Another danger of short excerpts is that any text taken out of context, can be made to say almost anything. If these dangers are not avoided, excerpts become obstacles between the L2 learner and the literary text.

H. The Use of Literary Works As L2 Courses

Using a literary work as an L2 course seems to hold little promise of making the learner aware of the author's message. It is difficult to imagine that after a few paragraphs of texts and a number of exercises based on it, the learner would want to see more of the text, to know 'what happened next?' Texts used in this way prevent the coming together of literature and the learner. They shortchange both.

If literature is to be brought to the student, two essential points must be carefully considered in the preparation of school editions: 1. The inherent demand of the text and 2. the need of the learner.

Before any of the traditional devices are used, the question should be asked: Is the device really necessary, or can the student be helped to enjoy the work in the form the francophone knows it? If L1 or a form of adaptation are considered necessary, it is essential that the original or accepted version, in the case of folk material, is respected. Any failure to do this erects a barrier to communication between the author and the reader, and between readers, whether the text is in L1 or L2 for them.

The next points to consider are: Does the device help the student in literary understanding and appreciation or does it foster complacency, a false security or satisfaction with a fragmentary acquaintance with literature? If the device replaces the literary work, rather than entices the student to further reading, to fuller knowledge and greater understanding, it is to be rejected. Hall (0.27) closed his article with the words

> ... we can help them (the students) lay the foundation for a desire to return, in later years, to what they have read, and to find further meaning in it — which is, after all, the essential attraction of literature. (p. 98)

There is a great need for a more widespread knowledge of the original or most widely accepted versions of appropriate texts by teachers on the one hand and a need for empirical studies of how to help students appreciate them on the other.

Even the most carefully prepared school edition of a literary text raises the question: By what methods can the teacher make the text come alive for the students? This will be the topic of the next chapter.

3. Documentation

5.1 *French-English Public School Readers.* Toronto: Copp, Clark Co. Ltd., 1889, 1890. These little readers, "authorized by the Education Department of Ontario", gave on the left page the text and exercises in French, on the right page, the same texts and exercises in English.

5.2 Bishop, Dorothy Sword. *Fables Bilingues.* Fables in French and English, Le Lion et la Souris. The Lion and the Mouse. Skokie: National Textbook Co., 1972. In its presentation it is like a first story book for young children, simple vocabulary, large print and lavishly illustrated.

5.3 Saint-Exupéry, Antoine, de. *Le Petit Prince.* Canadian Educational Edition. Edited by S.A. Mayost. Scarborough: Bellhaven House Ltd., 1966.

5.4 Owens, J.H. Review of *Contes et récits des grands écrivains français*, edited by F. Denoeu. *MLJ.* XXXII (May, 1948), 394-95. Owens of the Michigan State Normal College wrote in this review: "'Cutie' for 'Mignonne' does not ring quite right to my aging ears; and certainly 'old snoop' for 'vieux furet' which Maupassant calls himself admiringly is 'off beam'." p. 395.

5.5 Sales, R. de. *Easy French Reader.* Skokie: National Textbook Co., 1971. The stated purpose of this Reader is to "... provide material so simple that a student without any knowledge of French can begin reading immediately without having to refer to a vocabulary." The necessary vocabulary for each selection is placed before the text. In part three, new words and expressions are also placed in the margin, in English "so that the student can read with pleasure, without having to refer to the vocabulary at the end of the book"; there is also a relisting of words that may have been forgotten.

5.6 Block, P.R. *op. cit.;* 4.18. New vocabulary or items which might be difficult for the reader, are placed in the margin. De Sales (note 5.5) used the same arrangement.

5.7 Fasnacht, G.E. *French Readings for Children.* London: Macmillan and Co., 1891. In this little reader, the lines are numbered. On the left page is the text in French, on the right the bilingual vocabulary, such as: "au milieu de, here between (lit. in the middle of)" p. 37.

5.8 Saint-Exupéry, *op. cit.;* 5.3. This edition gives any item that might be difficult for the student, with its translation at the foot of each page.

5.9 Estivaux, P.B. d', and Smith, M.R. ed. *C'est la vie...* Don Mills: The House of Grant (Canada) Ltd., 1966. One of the most widely read texts at present in Grade 12, according to Kenney (3.13). The bilingual vocabulary is not given until the end of the volume.

5.10 Doty, G.L. Review of Hector Malot *Sans Famille.* Edited by W.H. Storer. *MLJ.* XVII (January, 1933), 309-10.

5.11 Shaw-Jeffrey, P. "One Penny Plain". *Modern Language Teaching.* I (April, 1905), 76-79. In his plea for "Clean Texts", Shaw-Jeffrey wrote: "As regards the vocabularies which are bound up with prepared texts the less said the better; they are a weariness to the flesh to produce, as many of us know from bitter experience, and they have — owing to the considerations of space and the length of the printer's bill — one fatal defect. They give only the meanings required in the text.

The pupil must forego the useful exercise of selecting from the dictionary the meaning suitable for any particular passage, and he must lose at the same time a perceptible percentage of his very finite capacity for taking pains.

I believe the slip-shod translations which are so often shown up are due to a long course of these prepared literary foods which, being too early digestible, produce a flabbiness of mental fibre." p. 77.

5.12 Masson, G. ed. *Madame de Sévigné and her Contemporaries.* Clarendon Press Series. French Classics vol. 4. Oxford: Clarendon Press, 1868. The volume consists of a selection from the letters of Mme de Sévigné. After a four page "Chronological Table of the Principal Persons and Events", there is a family tree of the Sévigné and Rabutin families spread over the width of three pages.

5.13 Haase, A. Review of Fénelon *Aventures de Télémaque*, erklärt von F. Vockeradt. *ZFSL.* II (1880), 112, 120-26.

5.14 Alain-Fournier. *Le Grand Meaulnes.* Edited by M. Sanouillet and P. Robert. London: Methuen Educational Ltd., 1968.

5.15 The introduction to the edition of *Le Grand Meaulnes*, mentioned in note 5.14, for example, contained a discussion of the literary sources and the genesis of the work, about five and a half pages in length. In an older example,
Matzke, J.E., ed. *Corneille's Cinna ou la Clémence d'Auguste.* Boston: Heath & Co., 1903. In his preface, Matzke of Stanford University stated: "In the preparation of this edition of Corneille's *Cinna*, the purpose has been to treat the play distinctly as a piece of literature." The Introduction contains a discussion of the sources of the play and other questions of literary interest; and in the notes, "points of literary criticism and gossip have been freely added, and allusions of any sort have been carefully explained, the aim being to construct the frame within the picture will appear to its best advantage." p. I.
There were discussions of the date, the genesis of the play; a letter written by Corneille to the financier Montoron, Seneca's treatise in Latin, and Montaigne's essay in French about Cinna, the critic Balzac's letter concerning the play, and Corneille's introduction, or "Examen", written in 1660 for the complete edition of his plays.
38 pages of notes explain the "allusions" in either the introductory part or the play itself.

5.16 Masson, G., ed. *Select Tales by Modern French Writers.* Clarendon Press Series. Oxford: Clarendon Press, 1888. Before introducing the first author, Masson gave a five and a half page "Chronology of French Fiction from the Renaissance Period to the Present Time", in fine print, giving the dates of works published and "synchronisms", the major concurrent historical events.

5.17 Corneille, P. *Cinna.* Edited by M. Barral. Collection: Univers des Lettres. Paris: Bordas, 1973. This edition might serve as an example. It contained notes on the theatre of the seventeenth century, a "chronological biography" of Corneille, a general study of his work, a methodical analysis of the play, the "Examen" of 1660 and a letter by Balzac.

5.18 Piron, A. *La Métromanie.* Edited by L. Delbos. Boston: Heath and Co., 1889. Before each act, Delbos described in about a page and a half the "Argument to Act —", which gave the essence of what was going to happen in that act.

5.19 Speyer, F. *op. cit.*; 3.71. "Wo neben einem eingehenden Studium der bedeutenderen litterarischen Erscheinungen Frankreichs auch eine kursorische Lektüre gepflegt werden soll, da zereissen diese Ausgaben durch ihre Anmerkungen, zu denen der weniger Geübte Schritt für Schritt seine Zuflucht nehmen wird, die Einheit des Übersetzen, anstatt zum unmittelbaren Lesen anzuleiten." p. 467.
(Speyer contended that notes, to which the beginner will incessantly turn will destroy the artistic aspect of the whole and will moreover lead to constant tranlsation instead of training in direct reading.)

5.20 Selge, *op. cit.*; 2.21. "Viele, und gerade die besseren, selbständigen Lehrer werden sich bei der Wahl der Lektüre nur vom Stoff leiten lassen und sich an die Anmerkungen wenig oder gar nicht kehren. Dann bleibt die bedauerliche Thatsache bestehen, dass die Schüler an dem Buche etwas mitbezahlen, was nach dem Urteil des Lehrers unnötig ist. Ein blosses Textbuch wäre gerade für den halben Preis käuflich und weniger umfrangreich. *Weg also mit allen Anmerkungen für den Schüler*, sowohl in Fussnoten wie am Schluss! " p. 225.
(Selge argued that the best teachers will select the reading pieces best suited for their classes, and take no notice of the notes provided in the edition. The student had therefore to pay for something that was of no use to him. A text without notes would cost only half as much. Therefore he insisted that all notes, whether at the bottom of the page or after the entire text should be banished.)

5.21 Tilley, A., *op. cit.*; 3.51. Tilley expressed much the same views as Speyer and Selge when he wrote: "... Simple texts without notes should be used as much as possible. Notes, at any rate where they are at the end of the volume, interfere with the perfect appreciation of literature. Moreover, all notes make far less impression on the youthful student than the interpretation of his teacher. Only this interpretation must be, as far as possible, fresh and first hand." p. 195.

5.22 Booth, K. *Poésies pour les jeunes.* London: The English Universities Press Ltd., 1971.

5.23 Morris, G.D. Review of Erckmann-Chatrian, *Le Trésor du vieux seigneur.* Edited with Introduction, VII-XVII; Text, pp. 3-44; Notes, pp. 45-63; Intensive Study Exercises, pp. 69-157; and Vocabulary, pp. 159-198; by O.T. Robert, Smith College, Henry Holt & Co. *MLJ.* XIV (February, 1930), 421-22. Morris of Indiana University began this review with the words "The most outstanding feature of this book, at first glance, is the large amount of space given to exercises. While there are only 41 pages of text, there are 89 pages of exercises." p. 421. He went on to explain that the editor's intent was to make it a text for language classes, rather than for studying literature. It could, in fact, be regarded as a grammar.

5.24 Rougemont, A., de. "Unavailable French Texts." *MLN.* II (November, 1887), 191-92. Rougemont of Chautauqua University, charged that good texts were, in fact, unavailable. He made the point in reviewing books that had just been published and were intended for the study of literature in the high schools. He wrote: "On the face of it, these works must be supposed to have been manufactured solely on business principles and not at all for the advancement of education or the study of language; for more wretched French is rarely, if ever to be found, uncouth and ungrammatical as it is, and sprinkled here and there with glaring errors." As the "first offender", Rougemont discussed *Contes tirés de Molière.* He felt that the "story of *L'Avare* is almost repulsive to any reader of cultivated taste... full of grammatical blunders... meanings of words misunderstood or misapplied", a frequent occurence of "the most ludicrous combinations of incongruous expressions", coining of words, attempts of "improvement on Molière... side by side with very ambitious writing... low and vulgar expressions ... (and) ... the insupportable trash which the author has thought fit to substitute for Molière's simple prose...". And Rougemont concluded "Alas, Molière, into what hands hast thou fallen! " p. 191.

5.25 Escarpit, D. "Les Tendances dans la littérature pour la jeunesse." Public Lecture. Toronto: Boys' and Girls' House, 1977.

5.26 Malot, H. *Sans Famille.* Adaptation en français facile par C. Ferreira. Paris: Hachette, 1962. This little volume might serve as an example. Before the preface, there is a "Carte d'identité" which indicates the title, the author, the series ("récits" in this case), the age for which it is suitable and the number of words the reader needs to know. This is followed by the note that a few difficult words are explained very

simply at the bottom of the page, and a few difficult expressions and sentences at the end of the volume. The reader is encouraged to "search and very soon there will be no more difficulties for you".

5.27 Foat, F.W.G., *op. cit.;* 4.60. In his response to the Discussion Column (0.4), Foat of the City of London School and City of London College, wrote that there should be "More respect for the subject matter. If the book is the work of genius, there is a vivid picture of creative imagination which the author is painting in words. This large effect contains the interest of the work, the interest which will live, and in after-days bring the reader back again to similar work... the interest will be destroyed if (the book) is not allowed to tell its own tale. The author can presumably do it better than anybody else." p. 178.

5.28 Bradford, A. "Reading Literature and Learning a Second Language." *Language Learning.* XVIII (December, 1968), 199-211.

5.29 Super, O.B., ed., Halévy, L. *L'Abbé Constantin.* New York: Henry Holt & Co., 1894. In his preface, Super wrote: "While the moral tone of the book is sound, it has been thought best to omit a few brief passages that might be considered by some American teachers objectionable." p. III.

5.30 Mareuil, A. and Bergeron, C. *Au Pays des Contes.* Montreal: Education nouvelle, 1968.

5.31 Schinz, A., *op. cit.;* 3.11. "Unless we can read the book with our students, we do not put it into their hands. I know of editions of *Atala* and of *René* where the passage explaining this story is left out — to spare the child's innocence. In this case let us leave the books alone altogether; they are of no more use than a watch from which you have removed the spring, and we must not have our students consider it quite unobjectionable to read a book without a point." p. 120.

5.32 Michaëlis, C. Th. Review of *Die Texte der Gedichte in unseren deutschen Lesebüchern* by Fr. Speyer. *Archiv.* XCI (1893), 280-81. Michaëlis wrote: "Es ist eine Thatsache, dass unsere landläufigen Lesebücher den Wortlaut der deutschen Gedichte vielfach in bedenklichster Weise entstellt wiedergeben. Nachlässigkeit, Eigenmächtigkeit Benutzung abgeleiteter Quellen, pädagogische Rücksichten, Pedanterien und andere Gründe haben zur fortschreitenden Verderbung und Verstümmelung der Texte geführt. Die Varianten zu sammeln, das Ursprüngliche festzustellen und im Namen der geschändeten Dichter offen Protest zu erheben, ist daher zur dringenden Aufgabe der Wissenschaft geworden. p. 280 ... Mit Recht spottet Speyer über die Veränderungen, die aus falscher Prüderie um der sittigen Mägdelein willen vorgenommen sind... Ein Wort wie "Vapeurs", "Kolik", "Hemd", "Schatz", "Becher", "Schätzel" etc. gilt (einem Herausgeber) als anstössig und veranlasst eine geschmacklose Änderung. Das Schätzel wird zur Schwester, der Becher verschwindet unter dem Tisch, das Hemd im Schranke, die Kolik wandelt sich in Grimmen um, an die Stelle der Vapeurs tritt ein Bär etc." p. 281.
(Michaëlis objected to the way in which German poems were treated in the readers, due to carelessness, the use of other than original versions, a will to improve on the poet, pedantries and so on, which have led to a 'crippling' of the texts. A number of examples from books for girls are cited, in which the editor changed the sweetheart to 'sister', 'the beaker disappears under the table, the shirt in the cupboard, a colic changes into displeasure and a bear takes the place of 'vapeurs' (feeling faint).)

5.33 Mahrenholz, R., *op. cit.;* 4.47. Texts about the Franco-Prussian War of 1871 were frequently read in German schools. This reader contained a text by the French author Duruy, but the reviewer stated that "wir haben bei sorgfältiger Prüfung nichts gefunden, was der historischen Wahrheit oder dem deutschen Patriotismus zuwider sein könnte. In peinlichster Gewissenhaftigkeit haben die Herren Verfasser überdies

einige ungenaue Angaben nach dem deutschen Generalstabswerk berichtigt." p. 121. (Mahrenholz stated that with careful attention, nothing could be found which would be against the historical truth or against German patriotism. In greatest conscientiousness did the editors rectify some items according to the military authorities.)

5.34 Fouré, H. Review of *Les Malheurs de Sophie*, by la Comtesse de Ségur, edited by R. Mansfield. *MLJ.* XVI (December, 1931), 279-80.

5.35 Le Marchand, A. *Dansons la Capucine*. Toronto: Clarke, Irwin & Co. Ltd., 1973.

5.36 Wible Language Institute. *La Chèvre de M. Seguin*. Allentown: Wible Language Institute, s.d.

5.37 Verne, J. *Vingt Mille lieues sous les mers*. Edited by C. Fontaine. *ML.* XXXI (September, 1950), 124. This edition was a reprint of the edition published in the U.S.A. in 1902, and reviewed anonymously.

5.38 Johnson, L.B. Review of *Sans Famille*, by H. Malot. *MLJ.* XVII (April, 1933), 547. Johnson of Wisconsin High School wrote admiringly of the "herculean task of reducing a popular tale in two volumes to a book of 117 pages and a vocabulary range of 357 words."

5.39 Tobler, A. Review of *Pauvre Marcel* by T. Combe. Edited by F. Wüllenweile.. *Archiv.* CI (1898), 458-62. In this review, Tobler, the first professor of Romance Languages at the University of Berlin, was sharply critical of the practice of abridging texts and yet calling them 'whole works': "(Ich)... billige überhaupt das Verfahren derer nicht, die unter dem Vorgeben, dem Schüler an Stelle von Bruchstücken nur 'Ganzes' zu bieten wollen, aus einem Ganzen zwei Drittel (seh oft ist es weit mehr) wegwerfen und den Rest immer noch als 'Ganzes' vorsetzen pp. 458-59 ... Die heute beliebte Herausgeberarbeit mit dem Rotstift schafft Ungeheuerliches aus Teilen, die zu dem neuen 'Ganzen' in unrichtigem Verhältnis stehen, verderbt den Geschmack, und führt das Urteil irre." p. 458.
(Tobler criticized those who, pretending to give whole works to the students, throw out two thirds of the work. The parts which are retained change the balance of the work, spoil the taste and mislead the judgement.)

5.40 Fundenburg, G.B. Review of *Pêcheur d'Islande*, by P. Loti. Edited by C.D. Frank. *MLJ.* XIX (March, 1935), 475-76. Fundenburg wrote: "This text, following numerous editions of the same novel, is distinctive chiefly that it strips the poetic masterpiece of much of the poetry that is truly Loti" p. 475. He added that the edition will interest teachers "who are willing to sacrifice literature to the fad for asking the least possible effort of the pupil." p. 476.

5.41 Hocking, E., *op. cit.*; 2.11, p. 88.

5.42 Morgan, B.Q. "The Text of Storm's *Immensee*." *MLJ.* VII (January, 1923), 227-29. Comparing the three versions by the author to editions used in American schools, Morgan concluded: "The irony of the situation is that (a) garbled and spineless redaction is the parent of all American school editions! Doubtless the early American editors thought this sumptuous looking volume must have an unimpeachable text; and subsequent colleagues have either copied their pages or rediscovered for themselves (this) edition... It seems particularly unfortunate that our youth should be forced to read this classic, of all others, in a form which the author never saw and which he certainly would never have approved. It is to be hoped that the next editor of this perennial favorite will procure himself Storm's own text and follow it." p. 229.

5.43 Klatt, W. Review of *La Fontaine, Fabeln* (Auswahl). Edited by A. Paris. *NS.* XXVIII (1920), 377. Klatt commented on the omissions made of unnecessary parts, such as the introductions and certain conclusions, to make the fables appropriate and yet easily comprehensible to the L2 learner. However, Klatt felt that not enough had been omitted. In his view, a sentence like "Tout le bien du monde est à nous, Tous les

honneurs, toutes les femmes" in "La Laitière et le pot au lait" did clearly not belong in a school edition.

5.44 Nemni, M. and Quillard, G. *Les Ensembles*. Scarborough: Prentice Hall of Canada, Ltd., 1976.

5.45 Schön, E., *op. cit.*; 3.40. Schön advocated that it was better to demonstrate 'Frenchness' (Franzosentum) with actual texts, than to give the pupils a number of definitions. He explained his attempt to give a profile ("Querschnitt") of such aspect as French "esprit" (see Wechssler 1927; note 1.17). Through a scene from Molière, the pupils were to experience the "esprit" that liberates and helps regain a balance in difficult situations. From excerpts of Voltaire's *Candide*, pupils experience the destructiveness of "esprit" ("höhnt, vernichtet... ist bitter, hämisch, grausam"). From a letter to Rousseau, pupils learn that Voltaire's "esprit" can also be teasing and good tempered. Beaumarchais demonstrates the cunning, the glibness of tongue ("Figaro ist französisch"). A selection from Maupassant, demonstrates yet another aspect of "esprit", the farce. Rostand served to demonstrate the self-satisfied, vain streak (Cyrano's speech about his nose). A France, second Voltaire, full of "sharpest sarcasm", refused to give of himself. At the end followed a farce by Courteline. ("Molière lächelte nur ironisch, Voltaire grinste zynisch... Maupassant lacht naiv und laut p. 433... Esprit sichert dem Franzosen ein letztes Gebiet geistiger Freiheit, ein Spielen freier Willkür, ohne Verpflichtung ohne Glauben. Der deutsche Schüler ist gewöhnt zu erfahren, dass Grosses nur dem gelingt, der sich verschenkt und opfert... Der Schüler, welcher sich durch die (Texte) hindurchgearbeitet hat, überblickt eine Reihe charakteristischer Äusserungen der fremden Volkseele." p. 434.)
(Schön summed it up: "Esprit" guarantees the Frenchman a last domain of freedom, a play of caprice, without responsibility, without faith. The German student is used to hearing that only he can achieve greatness who gives himself, who sacrifices himself... The student who has worked through the texts, has gained an overview of the foreign soul and some of its characteristic expressions.)

5.46 Churchman, P.H. *op. cit.*; 4.65. Although said in a different context, Churchman's remark is equally valid with regard to selections: "Nothing is easier for the learned sentimentalist than to use his erudition as fuel for his prejudices." p. 55.

5.47 Schmidt, J. Review of *Französische Kultur im Spiegel der Literatur*, by Fröhlich and Schön. *Archiv*. CLIV (1928), 309-11. Schmidt wrote "Ein sorgfältig vorbereitetes, gut ausgestattetes Buch; ein erneuter ehrlicher Versuch zur Aufrechterhaltung eines Irrtums. p. 309. ... Man hat begriffen, dass man Frankreich nicht erkennt, wenn man nur auf Paris schaut; genau so dringt man nie tiefer in das Wesen der französischen Seele ein, wenn man nur Rosinen aus seinem Schrifttum heraus liest, nicht aber sich auch einmal ergeht in den weiten Landen, der inneren Stimme des Dichters ruhig lauscht, den Duft seines Stils atmet, den Klang seiner Melodie nachfühlt. Wissen wir denn gar nicht mehr, wie lange es dauert, bis man sich in ein Werk 'einliest' und was solches Einlesen bedeutet? In diese Bruchstücke aber liest sich der Schüler überhaupt nicht ein, er betrachtet sie nur als 'Belege' als 'Hilfen' (S.VI!) zur eigentlichen Lektüre, als Unterstreichungen gewisser an der Lektüre beobachteter Züge; und damit hören die Stücke auf selbst Lektüre zu sein, sind nicht mehr 'Literatur', die als 'Spiegel französischer Kultur' dienen könnte! " p. 310.
(Schmidt, although acknowledging that the book was well prepared, objected that one cannot know France by looking only at Paris and that it is just as impossible to understand the essence of the French soul, by "picking out raisins from its literature". But that in order to grasp it, one has to take the time and "read oneself into" the work. The short selections, offered to the students, do not permit any insights, they are only documentation, the underlining of certain observed traits.

Therefore the selections cease to be a reading of literature which could be a mirror of French culture.)

5.48 Neusprachliche Arbeitsgemeinschaften, *op. cit.;* 3.32. The teachers of modern languages felt that the reading of short selections was useless. ("Häppchen-Lektüre ist wertlos", p. 562.)

5.49 Incorporated Association of Assistant Masters in Secondary Schools, *op. cit.;* 3.22. With regard to sixth form, the report stated on p. 168 "Morceaux choisis are certainly not enough: the student must see the work as a whole."

5.50 Aulnoy, Mme., d'. *La belle aux cheveux d'or.* Edited by A.J. Berwick and A. Barwell. Anonymous Review. *Modern Language Teaching.* III (December, 1907), 246. The reviewer stated that the fairy tale was divided into thirty-three sections, each comprising about twenty lines. Each section had a full vocabulary list, gradually questionnaires and sentences to be retranslated were introduced. The reviewer added "The best thing about it is the very attractive frontispiece".

5.51 Pierson, L. Review of Alphonse Daudet, *Le Petit Chose.* Edited by C. Cestre. *MLJ.* XIV (January, 1930), 330. The work was divided into sixteen lessons. Each lesson consisted of an equal number of pages of text or oral and written exercises.

5.52 Morris, G.D., *op. cit.;* 5.23. The editor had intended this edition to serve the study of grammar. Morris wrote critically "Much of the fine flavor of the story has disappeared ... though it may suit the purpose of the editor or the need of the second year student ... it is not *Le Trésor du vieux Seigneur.*"

5.53 Lemit, C. Review of *Poil de Carotte.* Edited by V. Mallinson. *ML.* XXIX (December, 1947), 37. The reviewer stated that the text is "à la fois un livre de lecture et un instrument de travail destiné à l'enseignement méthodique du français par les textes: ... Il comprend un ensemble d'extraits emprunté à l'oeuvre délicieuse de Jules Renard... Les chapitres ont été classés d'après le programme officiel de français, en tenant compte de l'ordre des difficultés... L'ouvrage constitue, non seulement un livre de lecture, mais un cours de français à la fois rationnel, pratique et artistique."

5.54 Tamin, M. Review of *Le Petit Prince* by A. de Saint-Exupéry, educational edition by J.R. Miller. *MLJ.* XXXI (April, 1947), 244-45. The reviewer wrote "... the apprentice scholar will have a chance to become acquainted with Pascal, Descartes, Rousseau, Baudelaire and others before he has absorbed the content of this thin little brown book. And he may even do something rather unusual for students always pressed for time: 'I liked the book very much, ... so much that I am going to read it again over the vacation', — said one of the (reviewer's) students." p. 245.

CHAPTER 6

METHODS OF TEACHING LITERATURE

In the previous chapters the discussion centred around the reasons for including literary texts in the L2 program, the criteria for their selection, their place in the program and their preparation when they are intended to be used as curriculum material. The focus of this chapter will be on what teachers did or might do with the literary materials prepared for them.

Not surprisingly, teachers' opinions on how literary texts ought to be used were as varied as the opinions held on the topics discussed in the previous chapters. But in the multiplicity of opinions, theories and practices, two main issues emerged: How much should be read? and: How should this reading be done? These issues, which led at various periods to lengthy discussions and even disputes, will be described in turn. After a description and examination of the various positions taken, suggestions will be offered for what might be appropriate methods of teaching literature in the L2 programs at the school level.

1. Extensive Versus Intensive Reading

As stated earlier, until the 1950s, reading was the centre of the L2 program and the appreciation of literature, in the sense of belles lettres, the long term goal for many teachers. The sources used for this study, however, revealed recurring debates on how much reading should be done at the school level. Some educators favoured wide reading, ranging from the Bible to novels and newspapers, in order to give pupils a broad basis and an acquaintance with as many genres and texts as possible. Other educators felt that it was more valuable for their students to know a few texts, but to know them well, and so to provide them with the tools for literary study and appreciation.

The terms most frequently used in the sources were 'rapid' or 'extensive' reading, versus 'close' or 'intensive' reading and 'in depth study'. A number of educators explained what they meant by these terms. Thus Angus (1918; 6.1) wrote that in extensive reading the pupil "throws himself into the French story". Words were only looked up if the essential idea of a paragraph could not be grasped otherwise. In intensive reading, on the other hand, the pupil was responsible for every word and idea in the text (p. 352). Not only had he to be able to discuss the selection, he also had to be able to reproduce it.

For Saer (1940; 6.2) extensive reading was done for enjoyment, to gain information and to build up a passive vocabulary. He saw intensive reading as a linguistic experience or a cultural activity.

For many educators, intensive reading was the exploration of 'all shades of meaning', which was discussed earlier (4.44; 4.45; 4.48). At the advanced level this would become a scholarly pursuit, combining the history of literature, philology and an appreciation of content and form.

A. Extensive Reading

While reading was the centre of the program and many educators felt that it was the only skill of real and lasting value to the students (see Chapter One), proficiency was often sought through much practice, that is, extensive reading. Since time was short, out of class reading seemed to have been quite generally encouraged if not required in all the geographic areas considered in this study. But a difference was found in what educators considered

appropriate for 'private' reading, as it was frequently referred to. In the U.K. and Germany writings considered 'lesser texts' usually written by 'lesser' authors were chosen. Texts that would maintain interest, give a feeling for the language, the 'Sprachgefühl', and which would eventually enable the student to read and appreciate the great masters (6.3). In the U.S.A. the 'lesser' texts were often used for intensive study.

In the U.S.A., the *Report of the Committee of Twelve* (1900; 6.4; pp. 29-30) had already tried to prove that the reading method was superior to all others. By the 1920s it appeared that the number of pages read had become almost a status symbol. Van Horne (1924; 6.5) reported that in some schools over four hundred pages were read in the first year of second language study, six hundred and over in the second, seven to eight hundred in the third and upwards of a thousand in the fourth. He added, however, that in view of the small number of responses received for the fourth year, the number could not be regarded as representative. But he did feel that the tendency to read very extensively was on the increase.

The almost exclusive emphasis on extensive reading led to a dispute which lasted for nearly a decade. It came to a head around the Coleman Report (1929; 6.6). The Report's endorsement of very wide reading met with a great deal of opposition. Teachers like Morgan (1930; 6.7) maintained that the best schools used intensive reading, the best students had profited from it and had become proficient in extensive reading as well as in the other skills. A year later, a large group of teachers and professors of modern languages (6.8) wrote in a letter to the editor of the *MLJ* that the Report, in spite of the wide attention it was getting, was not representative of the opinion of the Modern Language Association, but rather a "hypothesis put forward" by Coleman (p. 619). It charged that the Report put "up as the central objective of modern foreign language teaching 'reading for comprehension' without safeguarding its accuracy." (p. 623). It went on to ask

> Is the central objective of modern foreign language teaching and learning to be a vague or an accurate understanding of the material read?
> Is the linguistic future of our pupils to be compromised by considering every other ability but the reading ability as unworthy of attention for its own sake? (p. 623)

In much the same vein, Hocking (1932; 6.9) pointed out that this kind of wide reading was at best a reading for content, neglecting the literary aspect of the works and might therefore as well be done in translation. The method resulted only in guesswork and hindered real progress in L2 learning and literary appreciation.

B. Intensive Reading

As long as reading remained the centre of the L2 program, many educators in all the areas considered in this study, stressed the value of intensive reading. Their aims, however, changed with the general emphasis of the program and varied according to the level of L2 proficiency.

In the early years of the century, when the 'mental training' of the young student was stressed, L2 learners were taught to read closely and to observe carefully. From their observations, they were to infer rules of grammar and syntax. As they acquired facility in applying these rules, the pupils slowly progressed towards the study of culture and on to a minute and scholarly study of the great literary masterpieces. In many cases the aim was quite clearly to make use of the 'humanizing effect' of literature, to 'broaden the mind and to deepen the understanding' of the learner. One of the most eloquent defenders of intensive reading was Barker (1925; 6.10), but many other educators from March (1893; 6.11) to Sauzé (1945; 6.12) and Caillaud (1969; 6.13) could be named among those who expressed the same views.

Intensive study was usually done in class and the pace was necessarily slow. In prewar Germany, for example, the study of a literary text was spread out over a whole term. According to certain descriptions of methods, such as Cutting's (1894; 6.14) the study of a text, such as *Immensee* must have taken even longer.

In the U.S.A., where the 'lesser' authors were studied in great detail, the short term goal was the acquisition of L2, the long range aim the appreciation of literature. McKay (1971; 6.15) although concerned with L1, seemed to have expressed the opinion of many L2 teachers as well, when she wrote "Dissection of literary works has always been painful to all (p. 51)... If appreciation of the best in literature is a desired goal, it need not start with the best" (p. 53).

In the U.K., on the other hand, it appeared that the great literary masterpieces were usually studied in minute detail. This may have been due to the examination requirements, to give training in scholarly study and also to guide the students in the aesthetic appreciation of the texts. At the same time, these aims may have been at least partly responsible for the exclusion of literature at the beginners' and middle stages of the L2 programs. It was felt that these texts required a time of study beyond the attention span and capabilities of the younger students. Since intensive reading often implied meticulous study of every minute detail, some voices were heard objecting that the great books could survive private reading even if this required the use of a dictionary, but not the close reading practiced in class (Percy, 1933; 6.16).

C. The Combination of Extensive and Intensive Reading

With the exception of the dispute aroused by the Coleman Report (6.6-6.8), L2 teachers on the whole seemed to advocate a combination of intensive and extensive reading. Some favoured the successive training in the two methods, while others chose the simultaneous practice in both. Among the teachers who favoured the sequential approach, there was a difference of opinion as to which method should come first. For Cutting (6.14), Saer (1940; 6.17) and the Ontario Department of Education (1961; 6.18) much intensive reading was the necessary groundwork, to give the tools for accurate understanding and appreciation of extensive reading. Other teachers, such as Purdie (1908; 6.19) felt that extensive study should precede detailed study. This sequence is frequently stressed in L1 education at present (4.72).

Many teachers, however, from Haag (1908; 6.20) to Tilley (1912; 6.21), Hübner (1925; 6.22) and Burnie (1976; 6.23) expressed the view that the method should be dictated by the text itself. The key passages of the literary work should be studied in detail, in class, the others read more rapidly either in or out of class.

Another somewhat curious combination of intensive and extensive reading was mentioned by Schinz (1919; 6.24) and may well have been followed by other teachers also. To ensure that the students become proficient in both methods, he regularly set a fixed number of pages for intensive and for extensive study, apparently irrespective of the nature of the text.

With the advent of the audio-visual methods, reading was relegated to the background. It does in recent times receive more attention, but at the early levels, it is often reduced to recognition reading as outlined in the guidelines for the Grade eight French program in Ontario (1966; 6.25). This type of reading material is also called for in the production of supplementary material for the program *Passeport français* (Kenney, 1979; 6.26), which is widely used in Ontario at the present time. The essential part is not the message but the code. Literature is totally absent.

Through personal observation it was possible to ascertain that this type of material is used varyingly as intensive reading, in some instances by word for word translation, and sometimes as 'extra'.

It can be said that both intensive and extensive reading were practiced during this century of L2 teaching in the schools, but it soon became evident that there was little agreement among educators on how the intensive reading should be done. In the following pages, the most common practices will be described.

2. Objective Analysis or Subjective Response?

With regard to the intensive reading of literary writings, teachers held diametrically opposing views throughout the whole period. For the one group, the reader was the observer, or "onlooker", as Littlewood (1975; 6.27) termed it. The other group held that in order to profit, the reader had to experience the text, to identify with the characters and to be allowed to express his personal reaction. These two approaches will be considered in turn.

A. The Objective Approach

During the years when the 'mental training' of the young student was stressed, the periods when the general emphasis was on scientific data and technological progress as in the days of positivism and in the 'post Sputnik' years, objective or observational reading came to the fore. This took different forms at the different periods and at the various levels of the L2 program.

At the turn of the century when the emphasis was on training in logic and grammar, literary texts were the raw material for L2 learning.

In the early years of this century, when the 'grouping' of subjects was stressed, literary texts frequently became the pretext for teaching a multitude of related and unrelated subjects and concepts, such as history, geography, national character, or culture and everything this term was made to cover. Since much of this was discussed in the earlier chapters, one example will suffice at this point. Maronpot (1927; 6.28) explained in an article how easy it was to teach children a fable of La Fontaine, "without tiring" them. In his exposition of "Le loup et l'agneau" he endeavoured to introduce an elementary course of mythology, notions of natural history, geography, ethics and grammar.

Until the postwar years, translation was also generally an important component of the program. Around the turn of the century, the German sources made frequent reference to "Übersetzungsliteratur", that is, selections from French literature were translated into German and then submitted to the students for retranslation into French. During the same period, in an effort to familiarize pupils with their national literature, texts by English authors were used for translation into L2 in the U.K. Translations were regularly the object of competitions. Winners and awards were announced in the professional journal *Modern Languages*. At the present time, English versions of French poems are still to be found in the same journal.

At the advanced level, it was no longer felt necessary to use the literary text as a means to learn L2. Instead, it was extensively used to teach culture in the widest sense of the word. This held true in all geographic areas considered and throughout the whole century (Hohlfeld 1905; 6.29; Schneegans 1912-13; 6.30; Purin 1920; 6.31; Steiner 1972; 6.32; among many others).

As mentioned earlier, at certain times demands were made that the students explore and explain all the possible 'shades of meaning', all the allusions found or believed to be hidden in a literary text (4.44; 4.45). Purdie (1908; 6.19) for example, spoke of "hammering out the meaning" and of rendering "all its allusiveness" (p. 43). In order to achieve this, the students were trained to analyse and explain systematically a literary selection from the point of view of language (vocabulary, style, literary devices); of ideas (the author's philosophy); of the history surrounding the selection; and the comparison of the text with other texts by the same author or with texts on a similar topic by other

authors. This exercise is know as "analyse" or "explication de texte" and has been widely used in France for both L1 and L2 education during the century under review. It rapidly became popular in L2 instruction, particularly in the U.K. and the U.S.A. Teachers hailed it as the exercise of highest educational value. Numerous books and articles were published, expounding the method and giving concrete examples of "analyses". Bostock (1944; 6.33), Clapton (1949; 6.34), Dassonville (1957; 6.35) and Howarth and Walton (1971; 6.36) might be named here.

Not all educators or students were, however, in agreement with the high value placed on the "explication". On the contrary, there were some very strong opponents. This was undoubtedly due partly to the extremes to which the exercise was sometimes pushed by teachers like Cutting (6.14) or Maronpot (6.28). Searles (1935; 6.37), for example, felt that it was "neither scientific or reasonable to treat a piece of fine literature as if it were a chemical compound" (p. 1326), and Vinaver (1961; 6.38) charged that the "explication" was often no more than a parody which betrayed the masterpieces.

It was interesting to note that very similar objections to the "explication" were made by people concerned with L1 education. Soriano (1975; 6.39) referred to it as an "instrument of torture" (p. 122) and some participants of the Congrès de littérature (Doubrovsky and Todorov 1971; 6.40) reported students complaining that the exercise had deprived them of personal reading and enjoyment. Referring to children's literature, Shedlock (1951; 6.41) commented that art is suggestion and that literature is art. If a literary text is explained in detail, it is reduced to a dead letter. Due to the notions of national psychology and to political reasons, discussed earlier, (1.15, 1.16, for example), the "explication de texte" never seemed to have gained much ground in Germany; it was considered 'ungerman'.

B. Subjective Appreciation

Many educators throughout the years have expressed the conviction that learning takes place through experience. When observation and analysis did not give the desired results, the 'experiencing' of the literary text was stressed. The reader was asked to identify himself with the characters, to 'live' the narrative and to form a personal judgement. Lohnes (1968; 6.42) discussed these two views of studying literature and underlined the need for more experiential reading.

Personal reading and response were, however, defined differently by different educators. Selge (1901; 6.43) and Kötz (1913; 6.44) saw it as growth. Krüper (1926; 6.45) felt that obliging students to give a personal response, trained them in forming independent judgements. For Wilner (1949; 6.46) the identification with the characters helped the student "gain that understanding of man in his relations with other men which is one of the ultimate goals of education" (p. 507).

For other teachers the stress on personal response appeared to be prompted by the opposition to the concepts of 'correct interpretation' and 'exploration of all shades of meaning'. They emphasized the pupils' right to like or dislike a text and to be allowed to express their opinion (Clarkson 1939; 6.47; Brushwood 1950; 6.48). Some teachers went further than that. Atkinson (1909; 6.49), for example, expressed the view that the more original the response, the more genuine it was. For Haag (1902; 4.57) and Gerhards (1934; 6.50) the ultimate response was silence and awe when facing, or rather feeling, a work of art.

An overemphasis on personal or private response however, was perceived by a number of educators to be as full of pitfalls as the exclusive reliance on objective analysis. White (1963; 6.51) wondered if this new emphasis was not a refuge for those of "liveliness of fancy, glibness of tongue, small reading and even less history" (p. 23).

A silent, private or original response did not necessarily widen the horizon of the student. On the contrary, it could all too easily lead him to superficial reading and self complacency. Therefore, some educators felt that both analysis and personal response were needed if the students were to grow in their understanding and appreciation of literature.

C. The Combination of Objective Analysis and Subjective Response

Both the objective analysis and subjective response had been strongly advocated in the teaching of literature, but the exclusive use of either approach had led to the same impasse, a barrier to understanding and appreciation. Some educators tried to combine the two approaches. Already in 1905, Hohlfeld (6.29) wrote, "In the study of literature everything belongs to the sphere of conscious reasoning and subjective taste and judgment." (p. XLIX). Both in L1 and L2 education some teachers advocated the sharing of student responses (Amann 1947; 6.52; Banaschewski 1969; 6.53; Purves 1972; 6.54; Marckwardt 1978; 6.55, among others). These teachers pointed out that the sharing of personal responses forced close reading. Without being as rigid a framework as the "explication", it helped students become responsive and critical readers. Analysis and response were not separate options but integral parts in the growth of literary appreciation. In his presidential address, Lancaster (1939; 6.56) strongly emphasized the interrelationship of knowledge and appreciation, while an interest in knowledge is a sign of appreciation. He went on to say that if educators were "satisfied merely with appreciation, we should tremble for our aesthetic salvation" (p. 1319).

Many of the educators who saw the need for both objective analysis and subjective response felt that the latter should come first and attention to detail later. But a few people like Mathieu (1968; 6.57) and Block (1977; 4.18) seemed to follow the opposite sequence. Mathieu, for example, proposed that the first four days with a new poem be used for practising pronunciation, studying the vocabulary and grammar and doing various exercises. Only then were the students to be asked to give a personal response. It might be questioned if at that point they still had one and if indeed they ever had a chance to see the poem as a work of art to which they could respond.

D. The Use of L1 in the Teaching of Literature

The demand for personal response raised inevitably the question of the use of L1. It was seen in the previous chapter that teachers were divided in their opinions on this point. During certain periods, such as the Reform movement in Germany at the end of the last century, the upswing of the direct method in the early 1900s in the U.K. and the heyday of the audio-visual methods in the postwar era, the use of L1 was strongly discouraged. At the same time, many school editions of literary texts contained notes in L1, and bilingual vocabulary lists. Even translation exercises were not wholly absent. It seemed safe to assume that even if L2 was to be the only language used in the classroom, many teachers realized that the students almost inevitably turned to L1 in their preparation for literary reading or in the follow-up work. In fact, it was not always avoidable in class. Mathieu (1968; 6.58) might serve as an example. His students were in principle not allowed to use L1; Mathieu nevertheless responded when they did.

There were, however, always a few voices heard that claimed that the use of L1 was necessary in the teaching of literature. Even older students still had some difficulty in discussing texts in L1; demanding the exclusive use of L2 was tantamount to excluding all contact with literary writings. Therefore, they advocated that at least short discussions in L1 should be allowed.

E. Non-Literary Uses of Literature

Although educators often stressed the "humanizing effect" of literature, in practice,

this effect seemed to be largely overlooked at the school level. Other preoccupations took precedence. In spite of what often appeared a theoretical opposition, the most widespread and long-lived non-literary use of literary texts was their reduction to a means of L2 learning. This might be done through minute study (6.14; 6.17; 6.34; 6.34) through word for word translation, a multiplicity of exercises (4.18; 5.10; 5.28), or through very extensive reading (6.5).

Periodically literary texts were used to teach other subjects, particularly history and geography (2.46-2.48; 5.10). More frequently literary texts were used to teach 'culture' (2.51-2.54). From them was extrapolated 'information' regarding national characteristics, customs, social structures and institutions of the people who speak L2. The literary message was reduced to a documentary. Being taught as something it is not, literature was bound to fail. The next step was almost inevitable. Literature was felt to be unecessary. Texts written with the various aims in mind would serve the purpose better.

A few educators like Bradford (1968; 6.59) maintained that

> If literature is to be a useful vehicle for the teaching of foreign language skills, that literature must first succeed as a literary experience for the student. The failure of literary texts in second language teaching is often the result of a failure to encourage or even to allow students to receive such texts as literature, that is, as a literary experience. (p. 199)

There was, however, little evidence that these voices were heeded to any great extent at the school level.

Summary, Discussions, and Conclusions

The basic questions raised by theoreticians and practitioners with regards to the methods of teaching literature at the school level, were concerned with quantity and involvement. Was it more useful to study a few texts in great detail or to cover a wide variety of texts? Should the reader observe or experience the text? These questions received widely divergent answers. Certain educators like Coleman (6.6) favoured very extensive reading, others like Morgan (6.7) and Barker (6.10) pronounced themselves strongly in favour of careful and detailed reading. While Bradford (6.59) felt that the student had to experience the text, Littlewood (6.27) saw him as an onlooker. There was divergence of opinion on the use of L1. Mathieu (6.58) attempted to ban it from the classroom, while Marckwardt (1978; 6.60, p. 71) saw no objection to it. He even recommended that when longer works were studied, certain sections be read in translation. Educators frequently stated that there was no *one* method for the teaching of literature, but that an eclectic approach was necessary. However, the eclecticism at the school level appeared to consist largely in using the literary text as a means for L2 learning, the teaching of history, geography or the culture of the people who speak L2.

The general picture of the methods used in teaching literature at the school level is one of contradictions. Teachers were preoccupied with many acknowledged and sometimes disavowed aims, but rarely raised the question, "How do we bring literature as literature to the students? " This was particularly true for the beginners' and middle level. Questions were raised in a seemingly haphazard way and positions taken without clarity of principle. There seemed to be a lack of thought about the contributions and limitations of the different approaches to literature, which would have made the eclectic method invulnerable to the quip " 'eclectic' means no method at all". If the aim is to help students discover and appreciate the world of literature, the possibilities of each approach must be clear and the message, not the code must be the centre. The appropriateness of the method depends on the intellectual maturity of the student, his proficiency in L2 and on the nature of the text.

The preparation of literary texts to be used as curriculum material was discussed in Chapter Five. This preparation does not, however, automatically make the edition accessible to the students. The teacher still has to check it carefully for cultural facts and linguistic difficulties which might be stumbling blocks for the students. These vary with the students' environment and their previous contact with the language and with literature. If this is done, the teacher can give the students what Santoni (1972; 6.47) called 'forward build up' — that is, eliminate linguistic and cultural difficulties through study or discussion before presenting the literary selection.

Linguistic difficulties can be clarified and, under certain circumstances, this can effectively be done in contexts different from those of the literary text to be used. The *Jeux Linguistiques* (4.29) might serve as an example. Each section consists of games and activities spread out over a week and aimed at helping the student master one linguistic difficulty. With these games the students also learn vocabulary and expressions which enable them to understand the story which is the culminating point of the week. Yet none of the activities make any reference to the story. Because the vocabulary and expressions are learned in different contexts, the story is still new for the students.

With regard to cultural facts, the pupils can often be involved in eliminating the difficulties through research projects. Frequently this approach will spark their interest. For example, before reading Corriveau's *Le Secret de Vanille*, a detective story set in Quebec City and its outskirts, the pupils may be asked to find out facts about the old part of the city, old family homes in the country and to bring pictures of them to school.

So prepared, extensive reading can give the student a broad basis, a wide common literacy. The greater his skill and enjoyment, the more likelihood of his becoming a reader, able to follow his interests and to discover new ones. Extensive reading can help develop a feeling for the language and allows keeping up proficiency even in the absence of oral practice and beyond the years of formal study.

Unprepared and unchecked reading, however, can result in misreading, misinterpretation, in discouragement, or satisfaction with the 'à peu près'. This is obviously a barrier to growth in understanding, appreciation and communicative competence and will also seriously lessen the command of L2.

Intensive reading can sensitize the student to the deeper meaning of a text. It can also make him aware how the author's skilful handling of the language helped him to convey his message (0.33). This can heighten the appreciation of a literary work and, at the same time, help the L2 learner to a greater facility in expressing himself (2.61; 2.62). Intensive reading, however, can also lead to boredom. If a whole term is spent on one selection, dissecting it in a way similar to Cutting's somewhat extreme method (6.14), or a week in language practice based on one short poem (Mathieu; 6.57), the student is bound to lose interest. He has as little chance of discovering literature as 'memorable communication' as the student who is asked to skim hundreds of pages (6.5).

Clearly, both methods can be of great help in an L2 program, if they are used wisely. This means that the teacher must be clear about what each can or cannot accomplish.

Concerning the merits and demerits of objective analysis and subjective response, in general, remarks similar to those made about extensive and intensive reading can be made. A careful analysis and imitation exercises can help the student both to discover the art of the author and, in time, to express himself well in L2. But analysis alone can also prevent the student from experiencing the text and from responding to it. If his attention is drawn entirely to the code at the expense of the message, this message is reduced to a dead letter and communication cannot take place.

A private or purely subjective response might well be a beginning in literary appreciation, particularly with young students, but only a beginning. By itself it can, in the long run, only lead to a narrow and often self complacent view that hinders growth in

understanding. On the other hand, a shared response (6.52-6.55) can oblige the student to look closely at a text and to reflect on its message. The insights of young students are often quite amazing and sharing them can be an enrichment for all, a stimulus to further reflection and new discoveries. It can be a learning experience to search for meaning, together with others, — a skill precious not only in the reading of literature but in life as a whole.

The presentation of the literary selection as well as the follow up have to be appropriate to the intellectual maturity of the students, their proficiency in L2 and the nature of the text. All too often, the teaching of literature has been associated solely with reading, but this need not be so. There are alternatives. In the primary and elementary grades, illustrated books of stories, songs, "comptines" and fairy tales can be used successfully. Picture, rhythm and sound will help to understand and enhance enjoyment. Films, filmstrips and slides can be used successfully with beginners of all ages. Nearly all the films of the National Film Board are available with a French sound track. A film like "L'Ours et la souris", for example, which has been found to be very popular with pupils of various age groups can easily lead to the learning of La Fontaine's fable "Le Lion et le rat", since it has the same plot.

For students who have reached the middle level of proficiency, records, particularly the "livres-disques" can be of great value. The printed text accompanies the records and the students can hear and read along. There is a wide variety of these "livres-disques" on the market: songs, fairy tales, fables and stories like Verne's *20,000 Leagues Under the Sea.*

For the more advanced level, records are available on which authors and actors read well known texts, such as *Le Petit Prince* read by the French actor Gérard Philippe. Even when the students can read the texts by themselves these records can be of help and interest.

Response, study and follow up do not necessarily have to consist of verbal discussions or written reports. With young beginners, the response may easily be measured by the attentiveness to a story, the like or dislike of a song or poem. Asking the pupils to make a drawing can also serve as a check on impact and understanding. Miming is popular in many classes and can be done while the teacher re-reads or retells the story. Later on, puppets might be used. Shy children will often speak when they are 'somebody else', or speak to a puppet where they will hesitate to do so to the teacher or their classmates. This can lead to dramatization, which has also often proven successful. The students prepare the dialogue which obliges them to reflect on the selection and to find ways to express it in L2. A comparison between dramatizations done by several groups, can lead to discussions about the different interpretations. When the pupils are able to do this, a closer study of the text can begin. Maybe with questions like: "What did the writer try to achieve? Did he reach his goal? How? or Why not? " Here, the method has to follow the nature of the text. It may be wise to begin with an action packed story, like *Le Secret de Vanille* mentioned earlier. It has a clear line of events, defined locales and characters. This type of book lends itself both to rapid reading and to observation. "How did the crooks know where to look for the secret plan? Why was it unwise for the children to go skating in the evening? What else could they have done to get help? What would you have done in their place? " might be questions to be asked.

Books like *Le Petit Prince*, dealing with the importance of meaningful relationships, demand a more subjective response. "What makes relationships possible? What do you look for in a friend? What can your friend expect of you? "

For a text relying on sound, rhyme and rhythm like Chateaubriand's description of a night by the Niagara, a study of 'sound effects' should be part of the preparation. Then the selection should be listened to, read, and savoured like a piece of music. Neither the method for the detective story nor that used for a more philosophical work would be appropriate.

There is little to be said for the non-literary uses of literary texts, described in Section E. The literary text can often shed new light on the various topics or add new interest to them. However, the teaching of these topics from the literary texts offers little hope of real communication between the author and his reader. As Rülcker (1969; 6.62) and others pointed out, it is impossible to get to the reality of the text, if one gets sidetracked by all the other subjects. The non-literary uses cannot lead to anything approaching the appreciation a native speaker has of the texts and are very unlikely to have the learner return to them of his free will and with enjoyment.

To find the method which will bring literature to the students is, no doubt, a difficult task. It demands knowledge of the students and their background as well as a good knowledge of appropriate texts. It also demands almost endless imagination of the teacher, particularly at the beginners' level, where the gap between the author's message and the learner's ability to decode it is greatest. Gradually it also involves training the students in different approaches to literature some of which were described in the Introduction (section six). But it must be remembered that the L2 classroom is the only opportunity for most pupils to have any contact with the literary heritage of the people who speak L2. Many educators who have attempted to open the world of L2 literature to their students have found it a demanding but rewarding experience.

It is well to remember Clapton's (6.34) words

> ... think of teaching literature not as the giving of recipes for passing examinations, but as the accomplishment of a mission, as an exciting and fruitful adventure p. 69
> ... the ultimate aim is the development of personal judgment on the basis of real and sound knowledge and progressive taste and discrimination. (p. 73)

This aim is surely worth the hard work involved in finding the appropriate methods to bring literature to the pupils at all levels of the L2 program.

3. Documentation

6.1 Angus, F.R., *op. cit.:* 2.38. In this article, Angus stated "In detailed study, the pupil is responsible for every word and idea of the text; he must be able to reproduce and discuss the text. With the 'rapid reading' the pupil throws himself into the French story, reads without translating, looking up only the words necessary for the essential idea of the paragraph." p. 352. The author explained that the reading was checked by oral and written reports.

6.2 Saer, H. "Some of the Difficulties of Modern Language Teaching in the Smaller Secondary Schools." *ML.* XXI (June, 1940), 159-72. According to the author "Reading has two aspects: intensive, as a basis for linguistic exercises or cultural activity (like 'lecture expliquée'), and extensive, mainly for enjoyment, information, and the development of a large 'passive' vocabulary... at the beginning of the course, reading is intensive in character..." p. 163.

6.3 Verne, J. *Le Tour du Monde en 80 Jours.* Edited by A.R. Ropes. *Modern Language Teaching.* II (February, 1906), 31-32. The anonymous reviewer wrote that the work was far too long for a single term's work and "hardly worthy of serious study, but it is excellent for private reading".

6.4 Thomas, C., *op. cit.;* 1.9.

6.5 Van Horne, J., *op. cit.;* 4.23.

6.6 Coleman, A. *The Teaching of Modern Foreign Languages in the United States.* New York: Macmillan, 1929. The report published the results of inquiries carried out jointly by the MLA of America and the MLA of Canada concerning Modern Language Teaching during the years 1924-27. The report also formulated conclusions and recommendations concerning the objectives and content of the courses, the organization of classes and methods to be used. The report endorsed the practice of extensive reading and stated that "limited reading and low achievement are related". p. 170.

6.7 Morgan, P.Q. "The Coleman Report and the 'Reading Method'". *MLJ* XIV (May 1930), 618-23. Morgan in his reply to the Coleman Report charged that the report did leave out many of the findings of the committees and supported the very extensive reading method in the face of the opposition of many teachers. In the opinion of Morgan the report was a regress rather than a progress for the cause of language teaching.

6.8 Allen, M.M. *et al.* "Statement of Principles for the Integration of the Development of Modern Foreign Language Abilities versus the Basic Recommendation of the Coleman Report." *MLJ.* XV (May, 1931), 619-28. In this letter to the editor, signed by over ninety high school teachers and University professors, exception to the main recommendation of the Coleman Report was taken in very strong terms. As the first fact the undersigned stated "The Coleman Report is not the report of the Modern Foreign Language Study as a whole." p. 619. The second point made was "The Coleman Report (is) far from being based on the opinions of the country." p. 619.

6.9 Hocking, E., *op. cit.;* 2.11.

6.10 Barker, E., *op. cit.;* 3.47. Barker underlined the value of detailed study partly by reflecting on his own experiences when studying classical languages. (The student's) "discipline contained not only discipline, but an element of aesthetic appreciation. And there was a large sovereign virtue in the close intimacy with great books and great minds which sprang from a severe concentration upon what was best in a great

literature... One of the finest things in education — a thing too much neglected nowadays in favour of discursive or snippety reading — is the close and loving study of one or two great books..." p. 73. Barker went on to ask in which sense the classical education of many centuries can throw light on the problems in modern language study and answered with the following propositions:

1. I believe that the primary necessity of all instruction in languages is a thorough discipline in grammar and thereby in the logic of the language prescribed for study. Perhaps the best thing I remember in my own education was a grounding in Goodwin's book on Greek moods and tenses by a school master who was a fine inspired Greek scholar. It was no drudgery, it was a labour of love, a whetstone of intelligence, something craggy to break your mind upon p. 75... I do not therefore understand those direct methods which, like frontal attacks upon strong positions, lead to the useless slaughter of the best power of young minds... p. 76.
2. I believe in the value of detailed study, resulting in intimate knowledge of a great book. If one thing which I got from a classical education was grammar, another was an intimate knowledge of some of the great monuments of the human mind, of which I was made to study each single word and the relation of every word to every other and of which I learned a fair amount by heart..." p. 77.

6.11 March, F.A., *op. cit.*; 3.46. March complained that "We are having an outcry just now against stopping to study particular passages in literature, urging rapid emotional reading, the seeking to produce love of reading rather than knowledge of books — love of reading all the new magazines, I suppose and newspapers, and novels, and facts that are stranger than fiction, instead of spending days and nights with the great authors." p. XXI.

6.12 Sauzé, E.B. de. "Unit in "Intensive Reading"." *MLJ.* XXIX (April, 1945), 260-69. In this article, Sauzé of Cleveland Ohio, quoted Bovée saying that "knowledge of a foreign language is in the inverse ratio to the number of books read in a given time." p. 262.

6.13 Caillaud, J., *op. cit.*; 3.66. Caillaud of the Alliance française stated "Il y a plus de profit à analyser bien une page que d'en parcourir superficiellement dix."

6.14 Cutting, S.W., *op. cit.*; 3.43. Cutting recommended that not too much reading be done at the start, but to study every word and idiom under various aspects, to cultivate the habit of observation, good discipline in the exercise of judgment. "A thorough mastery of the vocabulary of one short story like Storm's *Immensee*, including every word and every idiom, is far more conducive to thoroughness and rapidity in the student's subsequent work, than an indifferent knowledge of five hundred pages of prose... How can this intensive work best be done? I reply by studying words and idioms in groups of related individuals. The principle of association of ideas renders it far easier to retain in the memory of several related idea-signs or thought-signs than a single symbol of either sort taken by itself. Advantage may be taken of a large variety of close or loose relationships, as (1) ESSENTIAL or merely FORMAL RESEMBLANCE, (2) CONTRAST, (3) IDENTITY OF STEM, (4) ABLAUT or UMLAUT, (5) IDENTITY OF ROOT, (6) SIMILARITY OF FORM or MEANING to CORRESPONDING ELEMENTS of the student's MOTHER TONGUE etc." p. XXIV.

6.15 McKay, J.W. "Developing Reading Skills through Literature." *Reaching Children and Young People Through Literature.* Edited by H.W. Painter. Newark, Delaware: International Reading Association, 1971, 50-58. McKay of Slippery Rock State College, began her paper with a quote from *New Outlook* (1924) which "Could have been written yesterday" and read, "Not many years ago it was the almost universal custom to destroy a pupil's potential liking for good reading by the use of the

coroner's inquest method. The best in literature was painfully dissected under the delusion that this performance (highly improper though it was) would develop an appreciation on the part of students and aid them in developing a good writing style. What they gained was a horror of good literature in general and of the classics in particular." p. 50.

6.16 Percy, Eustace, Lord. "Modern Languages in Secondary Schools." *ML.* XIV (February, 1933), 88-95. In his presidential address, Lord Eustace Percy maintained that "... interest cannot be aroused if the book read is regarded merely as an instrument for imparting vocabulary — a kind of illustrative appendix to a dictionary... Great literature can survive silent reading with a dictionary, it can rarely survive class reading." p. 91.

6.17 Saer, H., *op. cit.;* 6.2. Saer of the Department of Education of the University College, Aberystwyth, Wales, wrote "At the beginning of the course reading is intensive in character. Pronunciation must be taught and practiced, and the meaning of words and phrases carefully explained." p. 163.

6.18 Ontario Department of Education. *Modern Languages* Courses of Study and Book Lists. Grades 9, 10, 11, 12 and 13. Toronto: Ontario Department of Education, 1961. In the introduction for the French course, we read, "The primary aim of the reading course is to develop the pupil's ability to read for understanding and enjoyment. There should be both intensive and extensive reading the former in class under the teacher's supervision, the latter mainly out of class. p. 3... Supplementary reading should not be assigned until the pupil has had considerable training in reading through the intensive study of texts." p. 4.

6.19 Purdie, F.M. "The Use of Modern Methods of Teaching French and German, With a View to Training in Literary Appreciation." *Modern Language Teaching.* IV (July, 1908), 135-45. Miss Purdie, Head-mistress of the Secondary School of Sydenham Hill, put extensive before intensive reading in the training of literary appreciation, p. 141.

6.20 Haag, K., *op. cit.;* 4.57. Haag felt that the method should follow the demands of the content and the mood ("Wie sie der Stoff erheischt und die Stimmung gewährt"), p. 390.

6.21 Tilley, A., *op. cit.;* 3.51. The author wrote "French texts should be read sometimes slowly and sometimes rapidly." He felt that some of Molière's plays should be read slowly like the Greek or Latin classics, other plays read rapidly by the same class. In one case, Molière would be read primarily "as a classical specimen of literature" and in the other as "a mirror of seventeenth-century life." p. 194.

6.22 Hübner, W. "Kulturkunde im neusprachlichen Unterricht." *NS.* XXXIII (Mai-Juni, 1925), 161-75. In his speech at the holiday weekend conference in Magdeburg, Hübner expressed the view that the less important passages should be skimmed, the others read more slowly ("überfliegen minder wichtiger Teile, Verweilen bei Anderen"). p. 174.

6.23 Burnie, J., *op. cit.;* 4.39. In discussing the reading of Camus' *L'Etranger*, Burnie explained that a fairly long time was spent with certain passages, namely those foreshadowing the chain of events and with the final part. Minute attention was given to detail there. The other parts were assigned as home reading and were then discussed in class.

6.24 Schinz, A., *op. cit.;* 3.11.

6.25 Ontario Department of Education, *op. cit.;* 4.17. Section D is "A Suggested Methodology for Introducing Oral Recognition Reading", pp. 12-13. The first phase consists of an introduction to "graphie des sons" which will "lead to simple oral reading". Phase two (Christmas to Easter) will have the students read the dialogues they have already mastered orally. Between Easter and May the students read

narratives in which the structures and vocabulary are mastered, but the plot is new. In June, the narratives will contain some new but pretaught vocabulary. These Guidelines were still in effect in the year 1979/80.

6.26 Kenney, M. *et al.*, *Newsletter* Nr. 45 (February, 1979). In this issue of the Newsletter, which is sent to users of the widely used program *Passeport Français*, an "innovative reading program" is announced. New readers are being prepared. "Each reader will be structured to supplement every component of *Passeport Français*. The material will be carefully controlled to include only the known structures and vocabulary contained in each component."

6.27 Littlewood, W.T., *op. cit.*; 2.3.

6.28 Maronpot, R.P. "L'Enseignement d'une Fable de La Fontaine Le Loup et l'Agneau". *MLJ.* XI (February, 1927), 315-19. The author explained that it was not enough to have the children merely recite the fables, as was so often done but that "... il faudrait d'ailleurs les leur expliquer en détails (sic) et profiter de l'occasion pour causer avec eux, pour les instruire sans les fatiguer, les (sic) faire à ce propos un petit cours de méthodologie élémentaire, d'histoire et de géographie, d'histoire naturelle, de morale, de langue française, de mots et même de grammaire..." Maronpot went on to explain that nothing was easier, if his precepts were followed. The fable 'Le Loup et L'Agneau' served as an example:
"Il faudra d'abord en lire le titre et s'assurer, avant d'aller plus loin, si les élèves savent bien qu'est-ce qu'un loup et qu'est-ce qu'un agneau. Les notions d'histoire naturelle trouveront leur place ici, et que (sic) l'on dira pourquoi les hommes sont comparés quelquefois à des loups et à des agneaux..." p. 315.

6.29 Hohlfeld, A.R. "The Teaching of the History of a Foreign Literature. With a Long Introduction Justifying the Choice of the Subject." *PMLA.* XX (1905), XXXI-LV. In his chairman's address at the annual meeting of the Central Division of the MLA, Hohlfeld of the University of Wisconsin stated that the aim of teaching a foreign literature was to "create a real appreciation of the foreign national character, the institutions and 'Weltanschauung', which have made a certain literature what it is and not something else, not merely a second edition of our own with only a different outward stamp of pattern on it." p. XLIV. He enjoined teachers to choose only what is typical, books that give insight into the culture.

6.30 Schneegans, H. "Les avantages d'un séjour à l'étranger pour l'étude des langues modernes." *ZFSL.* XL (1912-13), 97-99. The author defined romance philology as "la science qui cherche à connaître l'esprit des peuples romans, de la France avant tout, dans leur langue et leur littérature." p. 98.

6.31 Purin, C.M., *op. cit.*; 1.21. Purin underlined that the aim was to widen the viewpoint, the horizon, and to penetrate into the depth of intellectual and psychological life of the foreign nation. p. 326.

6.32 Steiner, F., *op. cit.*; 2.60. In this article Steiner wrote "Literature is an expression of man's emotions and ideas... clothed in the highest level of language, and, therefore, they give greatest insights into the character of a people."... Literature is taught in the secondary schools "Because it offers the greatest insights into the character of a people." p. 279.

6.33 Bostock, J.K. "A Method of Approach to Literature". *ML.* XXVI (December, 1944), 4-9. Bostock wrote in this article "Inexperienced pupils often fail to enjoy literature because they do not know how to study. Merely to surrender to the emotions is unprofitable, and merely to loop up masses of notes on allusions and sources is unsatisfactory to a Sixth Form." He then proceeded to discuss a method which does not require a historical or philosophical background, but "enforces careful observation of the detail... and encourages systematic reading. When the pupils have acquired

good habits of reading they will be ready for the more profound study which should be the aim of a degree course. Hence the method essays to combine study of thought with appreciation of the form, and thus show how thought and form, manner and matter are indissolubly one."

After explaining the method, using the opening scene of Goethe's *Iphigenie auf Taurus*, Bostock went on to say "When the pupils have understood the method, they should apply it to other works by the same author, until they can see how his outlook and his fixed lines of thought permeate all his writing, and they should endeavour to fit piece to piece until the complete figure of the man has taken shape in their minds." p. 4.

6.34 Clapton, G.T. "French Literature in the Sixth Form." *ML*. XXX (March, 1949), 67-79. Professor Clapton felt that the teaching of literature suffered "from some of the wider faults of present-day secondary education — ignorance of general history and literature... a wrong attitude... disinclination to think and inadequate training in the elements of thinking, incapacity for observation, analysis, critical reflection, excessive reliance on the 'right' book... Worst of all, an absence of curiosity and enthusiasm p. 67... The primary need is for more rigorous and intelligent analysis, the true basis for any profitable consideration of more general questions. Examination of words and sentences in the first place, then of notations, thoughts and feelings in movement, distribution and significance... Study every speech, every word. Ask constantly, Why? What does this reveal? How has the author used his means to achieve his result? ... Explication is based on the meaning of words, their power of evocation, their associations, their nuances, their purpose, their relation to period and person. p. 77 ... It is abundantly clear that more practice is needed both in oral and written explication whether in French or English... What then would appear to be urgently necessary is a close and rigorous study of the text and enough sense of form to understand it as a work of art. That means more explication." p. 79.

6.35 Dassonville, M. *L'Analyse de texte*. Collection des études françaises dans l'enseignement secondaire. Québec: Les Presses de l'Université Laval, 1957. Destined for the secondary schools, useful "aux élèves les moins préparés à l'analyse", the author wrote in his introduction, "loin d'être la onzième plaie d'Egypte, l'analyse est en effet, à notre sens, la meilleure initiation à l'art d'écrire, la plus parfaite étude littéraire, mais aussi un exercice essentiellement pédagogique par son intérêt et son efficacité. Elle ouvre l'esprit, développe le discernement, l'observation, l'esprit critique, elle enrichit les connaissances, elle éprouve aussi le coeur et affine le goût." viii, ix

In the author's view, "L'analyse est une démarche de l'esprit, un procédé de pensée... analyser un texte c'est le décomposer méthodiquement en ses éléments constitutifs... (L'analyse) est indispensable à qui veut comprendre et goûter parfaitement un texte. Elle est d'abord, à ce titre, un exercice de lecture assidue qui préserve des jugements hâtifs... (Son but premier est de) permettre un contact intime avec 'les plus grands hommes du temps passé'... Analyser un texte c'est essayer de le comprendre parfaitement afin de l'apprécier et de le faire apprécier." xi-xii.

6.36 Howarth, W.D. and Walton, C.L. *Explications*. The Technique of French Literary Appreciation. London: Oxford University Press, 1971. To the authors, the former a professor of Classical French Literature at the University of Bristol, the latter, Head of the Modern Languages Department of Harrow School, the "explication" seems to "provide an excellent means of reconciling two branches of study (language and literature) which have too long been separated, of bridging the gap between them, and of doing away with divisive tensions." XLVII.

6.37 Searles, C. "Words". *PMLA.* L (1935), 1320-27. In his presidential address, Searles stated "... I take it, that if fine thinking dominates in one who creates what is accepted as literature, then fine thinking is necessary on the part of one who would understand it ans still more on the part of one who would explain it. It is neither scientific nor reasonable to treat a piece of literature as if it were a chemical compound. The one is an inert mass, the other a product into which have entered the thoughts, the ideas, the sentiments, and the sensations of very human beings. It is the peculiarity of our type of research that, in it, matters of fact might be very treacherous things. Because of their connections with personalities, they carry with them a nimbus which blurs their outline, distorts their shape, and magnifies or diminishes their stature..." 1326-27.

6.38 Vinaver, E. "Le Chêne et le Roseau". *ML.* XLII (March, 1961), 1-8. In his presidential address, Vinaver referred to the hour set aside for the "explication" as "that great initiation ceremony which may well be called the corner stone of the French secondary program..." p. 1. He questioned the suitability of the method for literary study. In his mind it betrayed the masterpieces, rather than gave a key to them and the French mind.

6.39 Soriano, M., *op. cit.;* 0.26.

6.40 Doubrovsky, S. and Todorov, T. ed. *L'Enseignement de la Littérature.* Paris: Plon, 1971.

6.41 Shedlock, M.L. *The Art of the Story Teller.* 3rd edition. New York: Dover Publications, Inc., 1951.

6.42 Lohnes, W., *op. cit.;* 0.7. In this article, Lohnes discussed the two positions, the observational and the experiential. He underlined the need for greater weight on the latter.

6.43 Selge, P., *op. cit.;* 2.17.

6.44 Kötz, O., *op. cit.;* 1.12.

6.45 Krüger, A. "Formen und Grenzen des Arbeitsunterrichts in den neueren Fremdsprachen." *NS.* XXXIV (Oktober-November, 1926), 410-21.

6.46 Wilner, O.L., *op. cit.;* 2.37.

6.47 Clarkson, P.H., *op. cit.;* 3.21.

6.48 Brushwood, J.S., *op. cit.;* 3.18. Brushwood felt that although the literary taste of the student had to be trained, the student must be recognized the right to like or dislike a text and to express his opinion. p. 174.

6.49 Atkinson, H.W., *op. cit.;* 3.58.

6.50 Gerhards, J., *op. cit.;* 3.33.

6.51 White, H.C., *op. cit.;* 4.73.

6.52 Amann, W.F. "The 'Teaching' of Literature." *MLJ.* XXXI (May, 1947), 298-99. Amann saw the teacher's role as guiding the student to the road of discovery and appreciation. The students should express their reaction first, let them discuss where they agree or disagree with the text and then help them reconcile different opinions and so learn to respect each other's views.

6.53 Banaschewski, A. "Über de Kunst warten zu können oder: Wie ich Hans Schorer als Lehrer erlebte." *Sprachpädagogik Literaturpädagogik.* Edited by W.L. Höffe. Frankfurt a.M: Diesterweg, 1969, 1-5. In this article the author related how, in a grade ten class Schorer read a new poem and then waited for over five minutes, until nearly all hands were up and the members of the class were ready to discuss, not with him, but with each other, the meaning and message of the poem.

6.54 Purves, A. "The Response-Centered Curriculum". *How Porcupines Make Love.* Edited by A.C. Purves. New York: John Wiley & Sons, Inc., 1972, 29-55. Among the objectives of a response-centered program, Purves listed that the individual will feel

secure in HIS response, knowing why he responded as he did; he will learn to know himself. He will learn to respect the responses of others and learn to recognize common elements in people's responses. p. 31.

6.55 Marckwardt, A.H., *op. cit.*; 0.17. In the section on how to teach literature (Chapter 6), Marckwardt strongly emphasized the importance of the response of the student (p. 68) but he made it quite clear that this had to be accompanied increasingly by analysis, if the student was to derive something of lasting value from his reading of literature (pp. 72-73).

6.56 Lancaster, H.C. "Nineteen-Forty". *PMLA*. LIV (1939), 1314-24.

6.57 Mathieu, G.B. "Interpretation of a Poem with younger Students." *German Quarterly*. XL (November, 1968), 711-20.

6.58 Mathieu, ibid. The article described the study of a poem about a rainbow. The students were unable to explain (in L2) why the drops were coloured. One student murmured "refraction of light" and was immediately admonished not to use English (L1). However, the word was written in L2 on the blackboard and incorporated into the discussion. p. 77.

6.59 Bradford, A., *op. cit.*; 5.28.

6.60 Marckwardt, A.H., *op. cit.*; 0.17. p. 71.

6.61 Santoni, G.V. "Methods of Teaching Literature". *Foreign Language Annals*. V (May, 1972), 432-41.

6.62 Rülcker, T., *op. cit.*; 0.15.

CHAPTER 7

CONCLUSION: REVIEW AND PROSPECT

This study has its roots in the question: Why are literary texts absent from all but the advanced level in the L2 programs at the present time (0.1; 0.2)? Why do educators discuss it with consistent uneasiness and yet so often assert that it dominated in the past (0.3)? To find the 'missing link' between the asserted earlier domination, the evident present neglect and uncertainty, this enquiry attempted to trace the evolution of the thoughts of educators about the role of literature from the time, roughly a hundred years ago, when modern languages became widely taught school subjects, until the present time.

The study revealed that at no time in the period under review has the place and function of literature been adequately integrated into the curriculum. Many of the problems facing L2 teachers today, concerning the role of literature, were already present a century ago. These problems simply refused to go away. Literature was there, but teachers were never quite sure what to do with it, yet they were not happy doing nothing about it. This uncomfortable feeling together with a lack of clear thought and a certain aimlessness, has characterized the entire period. The sources revealed a widespread ignorance among L2 teachers of the existence and the possible value of literature for children and adolescents in the language they teach. School editions were reviewed and used apparently without a knowledge of the original or accepted versions. A few exceptions to this were Morgan (5.42); Meyer (1976; 7.1) and Marckwardt (1978; 7.2).

The discussions of educators about the preparation of literary texts to be used as curriculum material, revealed personal opinions, in the abstract, on bilingual vocabulary lists, notes or excerpts, without reference to particular genres or texts, and without any theoretical thought whether these devices helped or hindered the bringing together of the L2 learner and literature. The sources abound in unverified and contradictory assumptions about the difficulties of a text. Statements were made about 'the novel' or 'poetry' in general. The fact that different texts need different amounts of preparation and contextualization seemed to be overlooked. There is no evidence that a systematic study has ever been made of what are, in fact, the linguistic, contextual and cultural difficulties of given texts for the L2 student, and how they might best be overcome.

Discussions on methods by which to teach literary texts showed the same lack of clear thought and planning. They centred around extensive and intensive reading. The one extreme was the reading of between two and four hundred pages in the first year (4.23), the other spending the same amount of time on the minute analysis of one novella (6.14). Often, however, educators either stressed one single approach, for example the historical one at the turn of the century, to the exclusion of all others; or on the contrary they tried to introduce a great many possible approaches at once as for example, in the "explication de textes." Most frequently literary texts were used for formal language practice. This limited and often biased approach impeded the understanding of texts, and even more so the perception that they are authentic messages.

Lack of clarity of thought and faddishness have caused many teachers to maintain that there is no room for literature at the school level. They backed up their pessimistic views with the argument that the pupils lacked the necessary linguistic proficiency, cultural background knowledge, or simply the interest and that, moreover, the programs were too short. Yet the evident uneasiness in all the discussions about the role of literature (0.13;

0.14; 4.5-4.7) in the L2 programs shows that many teachers are not really convinced of the validity of these arguments.

At the present time, there is a widespread effort among L2 educators to help students attain communicative competence (1.39-1.43). In order to achieve this, certain linguists and educators like Widdowson (1.42) and Wilkins (1.43) have expressed the need for material that represents authentic communication. When literature is seen as one form of authentic communication, as it is in this study, it seems indeed timely to reassess its role in the L2 programs.

In the face of the diversity of opinion and apparent lack of consistency, found in the sources three areas needed clarification to point to a way out of the present uneasiness: the definition of the term literature, the principles involved in helping the L2 learner to understand and appreciate literature and the aims of literature in the L2 programs.

It soon became evident in the sources that literature was largely defined in terms of belles lettres, or, at any rate as writings for adults. The result was that language teachers considered literature appropriate only a the advanced level or for students with superior ability. This definition was rejected as unjustifiably narrow. Instead, a communication model, derived from Soriano (0.26) and Hall (0.27) was adopted. Literature is seen as an authentic message, sent by an addresser (author) to an addressee (hearer or reader). The message is usually sent by a native speaker, to his own society or group. He uses the language, conventions, symbols and context that are common to him and his intended audience. In this way the hearers can decode and respond to the message. Because the adressees have found it important they insist that the message be repeated (0.29). The message has become a link or bond among all for whom it has become important. It is part of their common literacy (2.30), their frame of reference. Since this study is concerned with the L2 learner at the school level, it seemed appropriate to pay particular attention to the "common literacy" for children and adolescents in the target culture. It seems reasonable to assert that gaining access to the literary heritage of his counterpart who speaks L2, would be an enrichment for the student of the language.

It must, however, be kept in mind that even with this definition of literature, the introduction of literary texts into the L2 programs is beset with a number of problems. The texts were intended for native speakers. The L2 learner is, particularly at the outset, at a great disadvantage. He lacks the tools for decoding the message: on the linguistic, cultural and contextual levels. They all have to be made plain to him, before he can understand and respond to the message; in other words, before he can take part in the communication. The indispensable explanation is partly the task of the editor who prepares the literary texts to be used as curriculum material. He needs a scholarly knowledge of the particular author, his intended audience and the cultural context. He needs moreover a good knowledge of the linguistic and cultural background of the L2 learner, in order to determine which aspects of the work might be difficult or even beyond the grasp of the learner, and so might prevent understanding and appreciation. This is not unlike the work of the author himself, who has to reflect on how to present his message to the audience he wishes to reach. It requires knowledge, skill and tact.

The same knowledge, skill and tact are required of the teacher. Since he is usually free to choose the reading material for his classes, the future teacher should be able to take pre-service courses in the children's literature of L2. Unfortunately, familiarity with this literature is often lacking. However, reference books such as Soriano's (0.26; 3.29) or Lemieux' (3.91), surveys of books that children in the target culture like (2.73), book catalogues and native informants can be very helpful in selecting a wider range of writings than has been customary.

If the students are to have an opportunity to "grow up in literature" they should be introduced to it as early as possible. Understanding and appreciation are a matter of growth, but it must also be remembered that the insights of quite young children are often very

penetrating. There is much evidence that the interests of children are often underestimated. Vaughan (3.78); Kurtz (3.79); Schinz (3.86); the response to the "Centres d'intérêt", mentioned earlier, personal and classroom experience, and personal communication from colleagues and students all indicate that literary texts can be introduced much earlier and more systematically than is usually thought or admitted by long standing practice. Students are all too often introduced to adult literature after years of contact with contrived readers designed to give language practice. These students cannot be expected to be suddenly interested in literature, much less to be critical readers of literary texts. They lack the training and above all the expectancy to find a relevant message in literature. Literary texts which are appropriate, accessible and broadening for the mind of the learner, should be an integral part at all stages of the L2 program, just as they are now in many L1 programs. Step by step, these texts will lead the L2 learner into the discovery of the literary heritage of his counterpart in the target culture, into his world and his view of the world. They will also help him to see in the language more than a means of sending messages, expressing his immediate needs; he will learn to receive the authentic communication it has for him. He can learn to appreciate expressions and references which have passed from literature into the everyday language. Last but not least, he can be led to experience the author-reader bond and understand what unites all those for whom the message is "memorable". To that extent he can become one of them.

Instead of asking "How do we bring literature to the student? ", the question has all too often been "How do we bring the student to literature and make him capable of 'full comprehension'? " This frequently involved, as the sources have shown, many years of preparation, be it through 'mental training', the learning of 'the mechanics', or the memorization of many situational dialogues. This is working or the wrong premise and the methods used cause the student to lose all interest in the language long before he is judged capable of understanding and appreciation of its literature. The texts that are within his capabilities and that would prepare him for the appreciation of adult literature have been withheld. It has been pointed out that the meaning of a work of literature is never fully exhausted (0.27), or, as one educator put it "reading literature is always unfinished business." Maybe that is one of its very attractions. It is certainly one reason why any one approach can only reveal a very limited facet of a literary text. It seems therefore reasonable to assert that a multiple approach, each uncovering a different aspect of the message, each making it memorable in a different and maybe deeper way, holds more promise of making the reading of literature a rewarding experience for the students (0.18) than any single approach. Of course, not all approaches are equally applicable to all age groups, levels of proficiency in L2 and to every text. The skilful curriculum developer and the teacher will know which texts lend themselves to intensive reading and which to extensive reading, in which the student is an onlooker and in which a participant, or at what stage of the program these different approaches are appropriate.

This study can claim (1) to have documented the parameters of thought that have guided language teachers in the teaching of literature over the past hundred years, and (2) to have arrived at a few criteria for the treatment of literature so as to overcome the perennial uncertainty that has pervaded the handling of literature over the whole of that period.

The enquiry can also claim to have indirectly yielded another result: it suggests the value of a historical perspective on language teaching. It is important that language teachers know something of the history of their profession, in order to avoid the constant repetition of emphases and 're-inventions' of the same methods. This is not a new suggestion. It was found from time to time in the sources (Smith 1899; 7.3; Whitney 1918; 7.4; Couch 1929; 7.5; Rivers 1968; 7.6; Hunfeld 1976; 7.7), but it has rarely been taken seriously. A careful reading of past experiences as has been attempted here, in the field of literature, reveals that language teachers do need to know the strengths and weaknesses of what has been tried

before, work on what has proved successful, improve on what has failed and avoid what runs counter to language education in the widest sense of the term.

This study can only be considered a first step in reassessing the role of literature in the L2 programs at the school level. As a historical study it has attempted to understand the reasons for the uncertainty that pervades the subject and it has tried to find ways of lessening it. It is hoped that the findings will encourage others to undertake the necessary empirical follow-up studies:

1) There is a need for reviews of literature for children and adolescents of the target language, intended for the same age group as the L2 learner, in order to facilitate the choice of texts that are appropriate, stimulating and memorable, that present a challenge and help build a common literacy.
2) There is a need to have factual information on what is read at all levels in the L2 program, and the reasons that prompted the choices. It would be valuable to know the methods used in reading literary selections and how students respond to them in specified school settings.
3) Throughout the century the need for good school editions has been expressed. The difficulties in producing them have been pointed out repeatedly in this study. These might be lessened if the communicative approach to literature as a theory which provides criteria for the information to give to L2 learners to help them understand the text is adopted. There might be experimentation in which editors give systematically varying amounts and types of information. Formative evaluation through questionnaires, interviews or comprehension tests could help to pinpoint what is most helpful for both teachers and students at the various age and proficiency levels. Such evaluation would also help eliminate many gratuitous assumptions about the difficulty of a text and the overloading of the reader with information unnecessary for the appreciation of a literary selection.
4) There is a need for pedagogical experimentation in the treatment of literary texts, to find the methods that do justice to the authors and the inherent demand of the text, that help the L2 learner most effectively to join in the communication between the author and reader, and the readers who have discovered it to be a memorable discourse.
5) It would be a challenge and a fascinating study to develop and try out a syllabus that attempts to introduce the L2 learner systematically to literature from the early to the advanced stages.
6) The deliberate use of a wider conception of literature, for example, other memorable discourse which does not usually appear in literary anthologies or selections, such as speeches or outstanding journalism, might be explored. The relationship of literature to other art forms such as music or painting might also be further developed.

Documentation

7.1 Meyer, H. "Original und Schulausgabe im fremsprachlichen Unterricht: Textdidaktische Überlegungen zur editorischen Grenzwertfindung am Beispiel dreier Fassungen von Jerome K. Jeromes *Three Men in a Boat.*" *NS.* LXXXV (Dezember, 1976), 524-37.

7.2 Marckwardt, A., *op. cit.*; 0.17, pp. 53-60.

7.3 Smith, C.A. "The Work of the Modern Language Association of America." *PMLA.* XIV (1899), 240-256. In his presidential address, Smith said "The teacher of modern languages who does not stand upon the heights already reached, who does not utilize the results already attained not only misses the Pisgah sights but dooms his own labor to the realm of the provincial and the fragmentary ... Teachers and students of language are in constant danger not only of working in grooves, but of announcing discoveries that are not discoveries." p. 241.

7.4 Whitney, M.P., *op. cit.*; 1.22. At the end of the first world war Whitney wrote "... the great need in building up civilization anew will be for thoroughly trained men and women, with clear brains, able to reason from facts, to recognize what is right and necessary even if it does not square with their own traditions and sympathies, to know what has been tried and failed in the world, as well as what has succeeded, to look at life steadily and objectively." p. 75.

Another interesting reminder of the need to know what has gone on before, was found in an article called "Plus Ca Change..." In the review, signed by the initials E.A.C. of *The Teaching and Cultivation of the French Language in England During Tudor and Stuart Times* by K. Lambley. *ML.* II (February, 1921), 57-62.

The reviewer wrote "All teachers of French to-day will feel tempted to smile - the cynical will grin - as they read Miss Lambley's book and learn that the same controversies which have raged, and which still rage, round such questions as the use of phonetics, the necessity for grammatical teaching, and the abuse of dictionaries, raged also in Tudor and Stuart times. The problems of our day were problems then also, and the solutions we claim to have found, the experiments we try, the methods we adopt, were the solutions, the experiments, and the methods, of the sixteenth and seventeenth centuries." p. 57.

7.5 Couch, W.T. "Can Language Teaching be Improved? " *MLJ.* XIV (October, 1929), 20-32. In this article, Couch of the University of North Carolina Press, states quite emphatically: "Language Teachers should learn more about the history of their profession. Ignorance of methods and materials, used both in the past and present, is entirely inexcusable and a glaring defect in modern language teachers. This ignorance explains to some extent the monotonous repetition of claims for 'new methods', the repetition of old errors and old catch phrases, and the general lack of real improvement in methods and materials." p. 32.

A more recent example was the following.

Advertisement. *ML.* LV (September, 1974). *New Syllabus Tests.* The advertisement read "The aim to-day, to quote one Board, is to evaluate attainment in speaking and writing French and in comprehending its spoken and written form; reducing to a minimum the role of English... the old formal 'translation from and into' exercises are being supplanted by freer and more natural methods of testing ability to handle everyday French."

7.6 Rivers, W.M., *op. cit.;* 0.19. On page 13, Rivers wrote "As we study the evolution of language-teaching methods, we see what is most effective in each method being taken up again at a later date, elaborated and refashioned, so that the best of the past is not lost but serves the purposes of the present."

7.7 Hunfeld, H. "Literatur in der Schule - Schule in der Literatur." *NS.* LXXV (Dezember, 1976), 538-51. In this article, which appeared in the issue dedicated to the teaching of literature, Hunfeld wrote: "In der Hektik der Lernzielbestimmung kann ein Blick zurück durchaus nützlich sein, weil sich dann das vorgeblich Neue unversehens als ein bereits Überliefertes heraustellt." p. 547.

LIST OF JOURNALS MOST FREQUENTLY CONSULTED

Archiv für das Studium der neueren Sprachen
Canadian Modern Language Review
Le Français dans le monde
Journal of Education (London)
Modern Language Journal
Modern Language Notes
Modern Language Quarterly
Modern Language Review
Modern Language Teaching
Modern Languages
Neue Jahrbücher für Wissenschaft und Jugendbildung
Die Neueren Sprachen
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